

Sets in Order

35¢

JULY
1963



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5

SUMMER FOOLISHNESS

Can you match these Callers
with their Baby Pictures?

(for the correct pairing see page 21)



e

The Official Magazine of SQUARE-DANCING



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Bulletin No. 4

SETS IN ORDER AT ASILOMAR

July 28 thru August 2, 1963

Where Do They Come From?

In the twelve years since the first Asilomar was held, participants have come from 41 states and from 5 Canadian provinces. When we get together on July 28th we'll have representatives from Alaska, Guam, Hawaii, and from states scattered from the eastern seaboard to each corner of the continent.

Next to Dancing, Mealtime is "All-Important" at a Square Dance Vacation
"How can they do it?" "How can they prepare such wonderful meals for a group this size?" Mealtime at Asilomar is a never-to-be-forgotten experience. Round tables, each seating one square, become the center of very neighborly camp conversations three times each day. Delicious meals, cooked in Asilomar's spotless kitchens, tickle the palate with a wide range of appetizing menus. You'll find just about everything you like, cooked in a manner that you might find in the most wonderful homes. Truly Asilomar is like home and mealtime is a time for friendly talk.

When is Your Best Time for a (square dance) Vacation?

In the early days of square dance vacation institutes most sessions were held during summer months. It was felt that this was the "ideal" time for the majority of square and round dance enthusiasts to get away from home and spend a week or so in the company of other square dancers at some ideal resort location. Several years ago those of us at Sets in Order discovered that there was a large segment of the population that was being overlooked. These people, for the most part, were those engaged in farming, carpentering, summer recreational activities, and similar occupations whose jobs made it impossible for them to get away during the summer. However, winter months - particularly the early months of each year - proved to be the best for them. From this idea the first February institute was designed. So successful have these sessions been that they are a regular part of Sets in Order at Asilomar. Weather wise - you just can't beat the mild California climate.

Winter Asilomar - 1964

There will be two bang-up sessions in February '64. The first - a weekend from January 31st to February 2nd; the second - the regular winter session starting Monday, February 3rd and going until Saturday, February 8th. Such names as Frank Lane, Marshall Flippo, Frank Hamilton and Bob Page will be sprinkled throughout the roster of these coming sessions. Watch for the full announcement in your August issue of Sets in Order.

Write for your brochure today -

Sets in Order 462 No. Robertson Blvd.
Los Angeles 48, California



From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We were pleasantly pleased to read about the activities of several former "Triple A Square" members who are now in the States continuing their favorite recreation.

We in the U.S. Service lose many of our acquaintances when moving from base to base. However, thru your Overseas Dateline Column and Letters to the Editor we have been able to keep in contact with former friends and acquaintances. There is no doubt, your magazine is the square dancers' Bible, world-wide.

David L. Franck

McGuire AFB, New Jersey

Editor's Note: The following has been translated from the Japanese.

Dear Editor:

Purpose of this letter is to inform you how Japanese people are performing American square dance in Japan and also to express our wish to know more about the American dance as practiced in the United States, so that ultimately we can improve our situation here.

At present there are three American square dancing clubs in Tokyo area all of which are of Japanese callers and dancers as members. To enjoy American square dance in Japan, we must overcome many obstacles due to the differences in language, difficulties in obtaining dance records and other materials. However, to our credit, these clubs in Tokyo area have generous cooperation from American square dance clubs composed by American servicemen stationing in this area and they helped solve part of the problems facing us . . .

In order to play American square dance in nearly close circumstances as possible as you are, we collect many materials from the work shops of "set in order" issued from your company. Also we joined the Far East Square Dance Federation which is composed primarily by American amateur square dancers in Japan. Therefore, we have many opportunities to meet

(Please turn to page 38)

THE MOST BEAUTIFUL MUSIC! - - -

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A dream of a waltz by Jess and Ellis Gates, danced to Fritz Kreisler's *Caprice Viennois*.

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Caller

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No. of persons.....

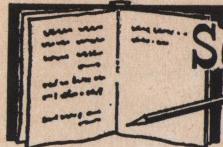
Information on Trailer Spaces desired

OTHER.....

MAIL TO: SECOND FAR WESTERN STATES SQUARE DANCE CONVENTION

Registration Committee

445 Western Drive, Eugene, Oregon



Square Dance Date Book

- July 5-6—9th Annual Hey Cedars S/D Jamb.
City park, Cedar City, Utah
- July 5-7—Sierra Squares Mother Lode S/D Jub.
Fair Grounds, Sonora, Calif.
- July 6—Guest Caller Dance
YMCA, Fargo, N. Dak.
- July 6—Seaway Festival Square Dance
Walker Arena, Muskegon, Mich.
- July 6-7—8th Annual Round Dance Weekend
Community Pavilion, Dayton, Ohio
- July 11-13—4th Ann. Sherifian Stateside Reunion
Eagle Rock Ranch, Texas
- July 12-13—Capital Lakefair S/D Jamboree
Capital Lakeshore, Olympia, Wash.
- July 13—Southern Dist. Summer Dance
Civic Audit., Ardmore, Okla.
- July 13—1st Annual Star-Lite Square Dance
Fanshawe Pk. Pavil., London, Ont., Canada
- July 13—Merry Steppers Guest Caller Dance
Student Ctr., Concord Coll., Athens, W. Va.
- July 19-20—White Mountain Club S/D Fest.
Show Low, Ariz.
- July 19-20—2nd Annual Square Dance Festival
Lake Carmi Pavilion, Franklin, Vermont
- July 19-21—Centennial Square Dance Festival
Julia Morrison Park, Boise, Idaho
- July 20—Ocean Wave Summertime S/D
DiLido Hotel, Miami Beach, Fla.
- July 21—Cedar Point S/D Convention
Coliseum, Cedar Point, Sandusky, Ohio
- July 26-27—10th Ann. Black Hills S/D Festival
Rapid City, S. Dak.
- July 27—Blue Water Square Dance
Kincardine, Ont., Canada
- July 27—2nd Ann. C.S.R.A. S/D Round-Up
Bell Auditorium, Augusta, Ga.
- July 27—Annual Sun Valley Capers
Challenger Inn, Sun Valley, Ida.
- Aug. 4—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Aug. 10, 13, 16—Illinois State Fair S/D Nights
Springfield, Ill.
- Aug. 10-11—Third Annual Round-O-Rama
Columbia Gardens, Butte, Mont.
- Aug. 14-17—10th Ann. British Col. S/D Jamb.
Penticton, B.C., Canada
- Aug. 15-17—1st Ann. Reunion—Overseas S/D
Amarillo, Texas
- Aug. 15-17—2nd Ann. Far Western S/D Conv.
U. of Oregon, Eugene, Oregon

Sets in Order

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and for the general enjoyment of all.

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SINGING CALLS

IS IT TRUE WHAT THEY SAY ABOUT DIXIE —

Blue Star 1662

Key: F **Tempo:** 128 **Range:** High HC
Caller: Vaughn Parrish **Low LB**
Music: Standard 2/4 — Saxophone, Piano, Guitar,
 Drums, Bass, Violin

Synopsis: (Break) Circle — reverse single file — girls backtrack — partner right — allemande — weave — do sa do — promenade. (Figure) Four ladies chain — heads roll away, circle four once around — star thru — do sa do — ocean wave — right and left thru — corner swing — promenade.

Comment: Good tune selection and top quality music. The words are well metered and the dance is easy to call. Rating ★★

HELLO BLUEBIRD — Blue Star 1663

Key: E flat **Tempo:** 132 **Range:** High HC
Caller: Bob Fisk **Low LB**
Music: Standard 2/4 — Saxophone, Drums, Piano,
 Bass, Guitar

Synopsis: (Break) Corner do sa do — partner swing — promenade — heads wheel — square thru — U turn back — right and left grand — do sa do — promenade — swing. (Figure) Heads star thru — square thru 3/4 — corner swing — circle — roll away — circle — allemande — do sa do — corner swing — promenade.

Comment: Well played instrumental of a lively tune. Meter of words needs some adjustment

(Reviews continued on page 52)



HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ★Average, ★★Above Average, ★★★Exceptional, ★★★★Outstanding.

No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.



CALLER'S MATERIAL AVAILABLE

Revised Figures and Terms (1963)	\$1.00
Caller's Roster	\$1.00
Training Manual	\$3.00
Caller's Guide	\$3.00
Subscriber Membership	\$6.00

Order from

Square Dance Callers Assn. of So. Calif.
 P. O. Box 1024, South Gate, California



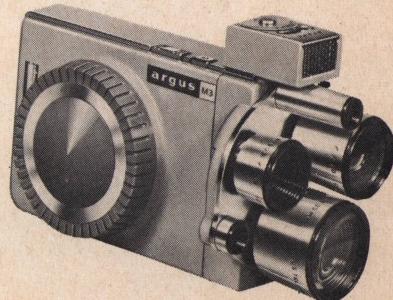
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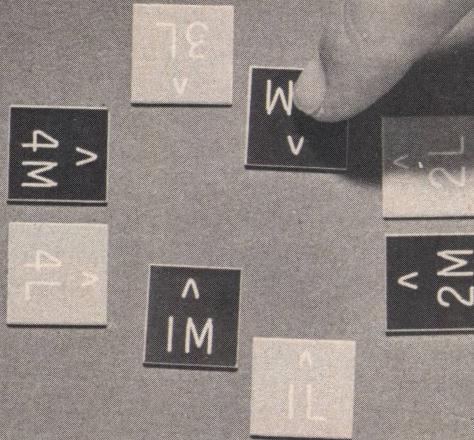
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AS I SEE IT

bob osgood

July 1963

A RATHER BEWILDERING SITUATION has arisen in this activity in the last few years. In the minds of some of those who square dance there are two types of people who play a vital part in this hobby. These are the dancers on one hand and the callers on the other. That the two should be separated — placed in different camps as it were — is a paradox difficult to understand.

In our book a caller is, first of all, a dancer. If he chooses to call he does not automatically become unmindful of the needs of the dancer. On the contrary. Being a caller should indicate that he has developed an increased sensitivity for the activity and through the process of learning to call has become an even better square dancer.

In learning to call, a caller finds out all he can about public address systems. He develops his memory and a geometric sense of welding movements into comfortable patterns. He certainly should learn programming and a multitude of other things. But of all he must learn, perhaps nothing is more important than to develop an ability to get along with others. Working with people is an art. Many people studying for a profession for many years to obtain their master and doctor degrees still find that they have much to learn when it comes to working with the public.

In recent issues of Sets in Order we've been in pursuit of information that would tell us more about the future of this activity. Several months ago we looked at a list of several hundred terms somehow connected with square dancing. In another issue we boiled these down to a list of basic movements which we listed in a suggested order of teaching. Next, we switched to the subject of *dancing style* and in the May and June issues discussed those attributes of styling that make men and women desirable dance partners.

Now is the time, perhaps, to talk about

human relationships and attitudes. How many square dance clubs are there today that thrive because of the wonderful attitude of the leadership responsible for the club's guidance? On the other hand, how many groups have fallen by the wayside due to misguided souls who tried to dominate the scene and, in doing so, misinterpreted a sense of duty and responsibility and "chased the members away."

Our next project then, has to do with *public relations* as it has to do with the *philosophy* of square dancing. Whatever it's called, this achievement of the proper attitude for square dancing is important to all of us. In the issues to come we hope to present some challenging bits and pieces on the proper mental attitude necessary to perpetuate future activity.

On the Cover

WE NEVER SEEM TO GET completely up to date in telling you who our cover couples are. In the May issue, for instance, our *typical male square dancer* was Bob Packard — who's been to Asilomar with us on a number of occasions and who dances with us in several groups. On our June cover, peeking over the top of a night sky line view of the City of St. Paul, was a bevy of the ladies who belong to a round dance group we enjoy, known as Rockin' Chair Rounds (aptly named because the



Match the callers with their baby pictures on the cover of this issue.

only round dances we do are those of proven quality over the past years).

We've selected the calm of this summer issue to dig into square dancing's family album for a collection of well-known callers in poses you might not readily recognize. You might study them and see how many you can identify. You'll find the clues on page 21.

We Get Letters

IT'S HARD TO SAY whether square dancing is hitting another boom period, such as it experienced in 1950, or whether we just seem to be uncommonly busy these days. Whatever it may be, we never can remember a time when we've received so many letters. By actual count, in recent months, I seem to be answering between 75 and 100 letters a week.

Some are from folks starting a square dance program in a new area and looking for suggestions. Other letters ask about organization of caller associations and dancer associations. Some solicit advice in bringing in traveling callers and others outline particular problems where they feel we might be able to help.

We take this letter-writing quite seriously and, though sometimes we get a bit behind in the answering, we always feel it a compliment when folks write us.

Things were going fairly smoothly not long ago when we received a letter that brought us to a crashing stop — at least temporarily.

The letter was in a brown envelope and, once opened, spilled out two photos of a square dance roundup and a seven page letter.

This
presented
a problem



Caller
Wada-Tokyo

The letter, written completely in Japanese, had us stumped until we took it to a friend of ours — a Japanese gentleman who said he'd be only too happy to have it translated for us.

The translation took roughly a month, but now we have the story. It's from a young caller, Masaru Wada, and parts of the letter are in our "From the Floor" column in this issue.

SOS—Help Needed!

A WAY BACK IN 1948, when the first issue of Sets in Order came out, we decided to build a permanent reserve inventory and set aside 100 copies of each subsequent issue. This has become a routine thing in the office over the years, but somehow, on three occasions, we've discovered we've "goofed."

Consequently, we're missing copies of May 1962, May 1960, and March 1955. We'd be most indebted to any readers who might be willing to help us out. If you find that you can spare any of these, please send them in and we would be delighted — in exchange — to add an extra *two months* to your current subscription. Thank you very much.

Bits and Pieces

STARTING IN THE October 1961 issue of Sets in Order and appearing in several subsequent issues, we printed bits and pieces of a special indoctrination handbook aimed primarily at new dancers. Since that time we've received quite a number of requests to have the material reproduced in a 16-page handbook for distribution to new members of classes as well as to those in clubs and associations. We're still trying to make up our minds whether there would be sufficient need for such a manual and we would enjoy hearing

from any of you who might feel that a collection of ideas and thoughts of this nature might come in handy for your teaching and club groups. *Please let us know.*

As you're reading this we're still back in the east, having taken in the National Convention, and being part of the Pairs and Squares Institute staff in Aston Villa near Toronto, Canada. When we return we'll try to fill you in on the National and other events on the trip.

The Callers-Eye-View

I DON'T CARE HOW MANY TIMES it happens, there's always the thrill of standing in front of a crowd of thousands of dancers and being amazed at the fact that so many people who don't know each other and have never danced together before as a group can work so well in unison.

Perhaps at some large convention or roundup you have had an opportunity to climb high into the stands and look down onto the floor of swirling dancers. Chances are you've been amazed, as I have, as lines surged forward and back, as squares circled to the left or right, as dancers meet and twirl at the end of a right and left grand, or as all eight in each square form a right hand star and move around in a galaxy of shuffling color.

A caller has many rewards for his efforts in behalf of the dancers. However, few, I believe, surpass the thrill of watching a mammoth floor react to each succeeding call. This was the feeling I had 13 years ago at the Diamond Jubilee



What a thrill! This picture will give you an idea of the sight that greets each caller as he stands in front of a crowd of several thousand square dancers. This picture was taken at the Golden State Roundup in Oakland, California, and is so typical of the large dances across the country.

in Santa Monica. I notice the same old feeling exists when I called for the dancers in Omaha, Nebraska just a couple of months ago at the huge Ak-Sar-Ben Auditorium. Chances are, it will always be so.

Telling the Story

ONE OF THE FRINGE BENEFITS coming to folks putting out square dance publications, is that we get samples of just about *everything* that has *anything* to do with square dancing. Our library shelves are filled with books on

"WE CHOWDER AND MARCH FOR FUN - WE SQUARE DANCE AS A PUBLIC SERVICE"

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the subject going back many years. Two walls in our office are lined from floor to ceiling with records representing perhaps 80 or 90 different recording companies which over the years have put out square and round dance records. A good portion of one of our rooms is filled with files of all square dance publications, and smaller files contain samples of square dance badges, decals, club newspapers, etc.

One of our most enjoyable collections is made up of club bulletins from all over the world. We have bulletins written in different languages—only the pictures of square dancers look familiar. However, the most unique bulletin came in to us recently. I don't know whether you'll be able to read the type too well, but as far as we're concerned it's one of the funniest and we only wish the club weren't so far away. We'd like to join.

SOME VIEWS ON CALLING

By Lloyd Litman, Cleveland, Ohio

PERHAPS THE MOST symbolic idea ever put into practice on the square dance floor is that giant inter-set hash called progressive squares.

Square dancing progresses. It is fortunate that it does. If not, it would die. The individual dancer progresses to new figures, to new friendships, to a new and wider perspective of his activity and a greater appreciation of its parts.

These same figures, friendships, trends, and perspectives mark the path of progress for callers. Although the trails of dancer and caller may not be identical, they run parallel, and of course at trail's end there is always the square dance.

The trail of a square dancer, should he seek a high level of accomplishment, grows a bit longer all the time. It leads from his first beginner class through several months of workshop instruction, then through perhaps years of picking up bits of knowledge about his hobby. Actually, the trail never ends.

The path of dancing accomplishment grows longer because dancers continue to want something a little different. A responding flow of new basics creates more for the dancer to learn.

If we recognize the difficulty of trying to go from non-dancer to dancer in today's activity, how rapidly is the hurdle growing over which a dancer must jump to become a caller? The task of callers trying to stay abreast of the current picture, especially for those calling only part time, causes some to give up.

The challenge is greater for the caller faced with calling for clubs of varying levels of ability. A club may not ask for the newest figures, but for a variety of the basics it already knows.

As the truly advanced square dancer knows, all his progress may not be in learning the

In recent months we have run quite a few theories on the science of square dance calling and here's another. We enjoy the opportunity of airing as many different viewpoints on this subject as possible.—The Editor.

12—"Indian style," he whooped.

newest figures. He learns to appreciate variety in the mixture of old with new, he cultivates ability to enjoy dancing at all levels, and he can tell the genuinely new basic from the new name which has equivalents in previously adopted basics.

The dancer striving to progress feels the lure of the traveling caller. The itinerant caller, usually nationally known, may or may not give this thirsty dancer new figures as he stops in the area. The local caller does, however, and often beats the big name to it.

But the traveling caller will give the dancer figures he already knows in new combinations. Such combinations will be used by the traveling caller night after night, but they will appear new and refreshing to each group of dancers on the string of one-night stands.

The accomplished dancer recognizes all this and appreciates the problem of the local caller. The big difference between the good dancer and the good caller is that the caller has the professional obligation to do something about the problem.

This challenge that stands ready to be hurdled by anyone making the jump from dancer to caller includes satisfying groups demanding varying levels of dancing, satisfying dancers who want something new, giving dancers variety, and trying to keep the gap between non-dancer and dancer within bounds that can be bridged by enough people to keep square dancing growing.

Today's dancer is THE factor in this challenge. How best to meet these demands?

Singing calls are conceived with fairly tight patterns and only limited change in figures is possible. This makes hash calls, then, the primary tools with which a caller can tailor the enjoyment he gives dancers.

A caller can serve up hash in four different ways. He can read the calls as he gives them to the dancers. He can memorize enough calls to provide an evening of dancing. He can use a sight method, watching a set on the floor, keeping in mind the relationship of a particular man to his original corner.

The fourth method is the one I find the only truly creative method and the one I feel most nearly foolproof. It involves use of a mental image.

In reading his hash, the caller is copying someone else. In memorizing, he is robbing hash of its unique extemporaneous quality. Hash in this case becomes little different than the memorized lyrics of a singing call. Finally, in watching dancers and their relative positions on the floor, the caller may be relying on one set to be correct, and if that set is wrong or is pulling some shenanigans, the rest of the floor can suffer.

The truly professional caller will construct his hash from a mental image, placing himself, in his mind's eye, in the role of the number one gent, from which position he can orient himself in relation to any other position in the image-set at any time.

Imagining himself as the number one man, the caller can trace any combination of figures which starts with him in a position relative to any one other lady in the set and ends with him in that same position relative to the same person. He will be sure such a call can be properly executed by the dancers.

I like to refer to any figure or combination of figures which gets the dancers back to the relative positions from which they started as a "zero movement."

This term is one of those used in my book, "Instant Hash," co-authored by Rickey Holden, to describe square dance choreography. *It is my thought that general acceptance by callers of terms of reference for choreography*, the terms used in my book or any other comprehensive set of terms, *would be a great boon to square dancing*.

Such terms would help to define new basics and place them in proper perspective with existing figures. Such terms would help callers supply dancers with a greater variety of combinations from existing basics, thus making less frantic the search for something "new."

The zero movement gives the caller only one concern as he represents it — that of getting the dancers back in their same relative positions. As an imaginary number one man, the caller will know when this occurs. Within the zero movement framework, he can call any combination of basics he wishes, and the possibilities are large indeed.

I like to refer to this framework as the gim-

mick, the second of three parts in my definition of any hash. The first part is the setup, or simple movement of dancers from the squared up position to a point from which they can start the zero movement. The third part is the get-out, or from the end of the zero movement, for instance, left allemande.

The setup arranges people in the set in any original formation such as a box, line, order, promenade, route, star, or thar. These formations are described in detail in my book.

The zero movement, or gimmick, then, is any extemporaneous group of figures that logically can be performed without directing a call to any one couple or one person.

The last maneuver of the sequence must return dancers to the same type of formation, except individuals need not be in the same relative positions to each other. The sequence is repeated until any two dancers are in the same relative positions to each other, that is the man in the same place relative to his partner, corner, partner's corner, etc.

Thus any such sequence of figures may need to be called one, two, three, or four times to complete a zero movement. The caller, using mental imagery, will know when the zero movement is complete. He then will be ready to call his get-out.

The get-out, of course, need not be to a left allemande. It may be to a promenade or grand right and left.

Mentally imagining himself in a set, a caller can give calls to groups which do not know the latest figures, but which nevertheless will work such groups through similar patterns.

Take a group which does not know "lines retreat." The call "bend the line, right and left through, pass through" will put the dancers exactly where they would have been with a "lines retreat" call.

Such work with equivalents can serve more advanced dancers who might have as much fun with the three easier calls as they would have had with lines retreat.

The instantaneous hash possible when a caller formulates zero movements between set-ups and get-outs by using a mental image, put him in the dancer's place, at least in thought.

No greater consideration for others can be given than putting yourself in the other fellow's place. *And consideration by caller for dancer, and dancer for caller, makes our activity great.*

Editor's note: Following is a resume of hints to square dance class helpers which Caller Ferd Wellman hands out to his own helpers on class nights. The points are well taken and could be adapted to fit other callers and other class groups.

THE HELPER'S RESPONSIBILITY

By Ferd Wellman — Topeka, Kansas

AN ENTHUSIASTIC SQUARE DANCER can be of great value in bringing new dancers into the square dance activity. Knowing what fun lies ahead, he or she has the desire to unfold this same brand of fun to every non-dancing acquaintance. It is this spirit that makes the present dancer the greatest recruiting agent for enticing prospective dancers into a class program. Here are some tips to outline your responsibility, as a helper who comes to the classes to aid the instructor.

- **MIX WITH THE NEWCOMERS** as they enter the hall. Become one of them. They will watch as you welcome others and as you mix among the crowd. This procedure will appear natural to them and eventually they will do the same.
- **SET A GOOD EXAMPLE** when dancing. Listen to the instructions; be in the right place at the right time. This will be observed. You won't have to explain it.
- **BE INCONSPICUOUS**. Direct your attention to the teacher at the microphone. Remember to be "the best listener on the floor." This is most important when beginners are in the formative stage.
- **BE PATIENT**. Be aware that it takes some folks longer to learn than others. Don't push or pull. Let the newcomer learn to listen and follow. Your patience, understanding and friendliness may be the factors that will keep one frightened couple from dropping out of class.
- **DON'T SHOW OFF**. Of course, you know more than the beginner. Just consider how much longer you have been dancing. The first step is to get the students through each movement in the simplest and most uncomplicated manner. The extra twirls and "turn backs" will come in time.
- **DON'T OVERDRESS**. Especially on class nights. Be neat at all times. The correct way you dress will be imitated. The fancy dresses and western shirts can come later.
- **DANCE IN DIFFERENT SPOTS**. Fill in the squares as you are needed. You will do much to discourage set-up squares or cliques.
- **PERSONAL HYGIENE AND MANNERS** are the teacher's responsibility. You may call his attention to these matters privately and during rest periods.
- **EXHIBITIONS** are not encouraged. Sometimes a display of faster dancing and the use of styles not introduced do much to discourage the beginner.
- **YOUR AWARD** as a "helper" will come from the satisfaction that these people will some day become a permanent part of the hobby you enjoy.

THE DANCER'S WALKTHRU

Sets in Order

CLUB BANNERS

THE NEXT TIME you're at a large square dance affair, take a moment out and look around the perimeter of the hall. Chances are it will be festive with a variety of shapes and types and sizes of colorful club banners. Actually what is represented there is more than just a multitude of materials. It is symbolic of the very core of square dancing, the home club. Some banners may identify large clubs with a membership of 200 or so; others may be the emblem of smaller groups, of perhaps four squares. But they all represent the love, the joy, the friendships, the dancing, that combine to make square dancing the recreation it is.

A square dance club banner may be simple or elaborate depending on the choice of its owners. A great majority of them are made from felt, as the material is durable and rolls easily for storing. However others have been made from wool, velvet, oil cloth, satin and heavy cotton. Some groups choose to embellish their banners with such trims as sequins and braids.

Certain clubs prefer to make their banners from wood or leather, perhaps duplicating their club badge. One group we know of actually has a large hand-painted portrait of their club mascot as a banner. There are no rules limiting what a club might choose for its banner.

Similarly there are no regulations stating how a club should use its banner. Most groups

prefer to hang their banner in their own club hall as a means of identifying their square dance group. This is especially true in locations where more than one club dances in the same hall. When a particular banner is on the wall, it announces to all guests just who is dancing there that night.

Square dancers feel a sense of pride in their own banner, just as they do with their own club badge, and treat it respectfully. One club we know uses its banner in a significantly important spot in its club initiation ceremonies. Another group has chosen to have its banner as a repository for the members' badges.

Generally one person or one committee within a club framework is responsible for the upkeep, storing and transportation of the banner. This might be the Decorating Committee, the President, Secretary, etc. It should be the same individual who makes the arrangements for displaying the banner at any special event. In the case of a festival or round-up, he can make certain the banner is there on time, properly hung and later returned.

When visiting other square dance clubs, most groups have found it wise to leave their banner at home and not try to make an ostentatious show of charging in with their banner. In this way they allow their hosts the privilege of being just that and in turn they can enjoy all the pleasures of dancing with their friends and under that club's banner.

Some clubs have recently adopted a happy plan of making several miniature replicas of

These banners, constructed of different materials, express the personality of the individual clubs and serve to identify the group in many circumstances and under different situations.



The WALKTHRU

their club banner. When they visit another club, they take along one such emblem and present it to their hosts as a token of their appreciation. Similarly a club might effect the same policy and present a junior-edition of their banner to their guests.

We have also heard of one club who started a Friendship Banner. Designated as such and bearing the name of the originating club, it was passed from group to group by visiting dancers. Each club at which it was displayed added one of their badges before it left their confines. The last time we heard, this particular banner had traveled from California to New York, stopping off for dances in six states and one Canadian Province on the way. It should be noted however, that this was a special banner and should not be confused with a regular club banner.

All in all, a club banner, like a club badge, is only important to the extent that it reflects the fellowship and dancing found within any square dance group. As long as it serves this purpose and is used wisely, it will have a place in the club program.

HONOR WHERE HONOR IS DUE

A LEARNED MAN once said, "If people would treat their families like friends, everyone would be the happier for it." Unfortunately too often we forget courtesy and gentleness with those of whom we are the fondest.

Sometimes this proves to be the case with our square dance families too. We overlook those who have been so responsible for keeping our square dance club a "going thing." Of course we are referring to the men and women who serve as square dance club presidents.

Recently we have become aware of a happy movement afoot — not a planned activity, but something which has sprung up spontaneously and simultaneously in various parts of the square dance world. Square dancers are finding ways of saying *Thank You* to their past club presidents.

Some groups have dedicated one club dance to these people, honoring them for their service and letting them know it has not been forgotten. After one such event, one club, with the assistance of their caller, held a free work-

shop to acquaint some of the past presidents who had dropped out of dancing with the current square dance movements. Now they have rejoined their club and feel comfortable.

Two such groups on these occasions have presented their hard-working ex-officers with special badges. These are not badges which are earned by connecting some peculiar event with square dancing. Rather they are heartfelt evidences of appreciation from the club membership to people who have willingly and unselfishly given of their time and effort.

The Rhythm Reelers of Chilliwack, British Columbia, used their 8th Anniversary Dance to honor Past Presidents and Charter Members. As each Executive holds his position for two years, four such couples were honored with hand-made leather badges. In addition a special badge, "Order of the Founding Fathers," was presented to one outstanding charter member whom the club wished to acknowledge. A leather "Chillibuck" dollar was presented to each couple which in turn could be returned for a free admission to some club dance.

The Beverly Hillbillies of Los Angeles also recently honored their past presidents. About to celebrate their 13th year of dancing, the club hosted 16 couples at a special dance. In this group officers are elected for a six-months' term and so many of those present had served a second time around. Hand-painted wooden badges were presented to each man while a wooden rolling pin designed to be worn as a necklace was given to the feminine half of each couple.

Regardless of the way you might find to say it, a *Thank You* to any and all of these hard-working people is always in order.



These badges serve as mementos in honoring outstanding club personalities.

The WALKTHRU

THIS MONTH'S Club Profile comes to us from the East Coast. Again we call upon a group that has been operating successfully for many years and which has found the type of procedure best suited to its needs. The Club Executive is quite different from any previously outlined and notably the group does not increase its membership through yearly beginners' classes. Perhaps some of its requirements and solutions may be similar to those of a club within your area.

CLUB PROFILE #2

NAME: Grand Squares

LOCATION: Purchase, New York

AGE OF CLUB: Over 10 years

MEETINGS: Weekly, September thru May, 8:00-10:15 P.M.

MEMBERSHIP: 90 couples

Members in the Grand Squares come from a 60-mile radius and perhaps because of this distance they must travel, they wish to dance with as little interruption as possible. For this reason they do not break even to have refreshments on regular club nights. Once a month they do have a Party Night which is opened to invited guests and at which refreshments are served.

The dancers enjoy a single caller who has been with them since the club's inception. They dance an average of 10 squares an evening, alternating two squares and one round with the caller teaching one new round each month.

A donation of \$2.50 per dance is collected from each couple in addition to a yearly Indoctrination Fee of \$3.00 a person. They specify "Indoctrination Fee" as no tax is involved. Dances are held in a Community Center building which charges a nightly \$27.50 rental.

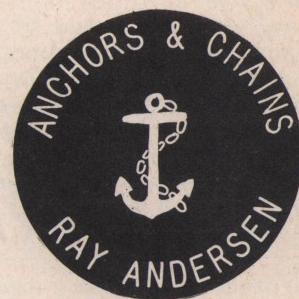
The club operates under a constitution which calls for the entire membership to vote for a President, Vice President, Secretary and Treasurer (who hold office for one year) and five advisory directors (who hold office for two years). Business meetings are conducted when needed with small items often being worked out before or after a dance and major items handled on non-dancing nights. The caller is invited to attend all meetings and does so when able.

The Grand Squares do not belong to any association.

Membership in the club is by invitation.

While the group does not regularly plan special events other than its monthly Party Nights, it does feel the need to keep its treasury in balance. When this gets too large it becomes a problem and all the club requires is enough for operating expenses. In order to maintain this balance, the Grand Squares have found ways to spend an overage by helping with a community project or aiding their own caller. Last summer they held a special dance free of charge for the members.

BADGE OF THE MONTH



Round dancing walks hand in hand with square dancing and happily square dance clubs find a home for both within their confines. Occasionally, however, a going square dance group will foster a round dance club, often drawing upon its most interested dancers for its membership.

Such is the case with the Anchors & Chains Round Dance Club, an offshoot of the Buoys & Gulls Square Dance Club. Members selected a name which would be synonymous with the Connecticut-Rhode Island seaport area, from where the dancers come. (We're glad there's no connection between the "chains" and the ladies!)

Choosing a round shape for the club badge, and a simple but decorative emblem, the Anchors & Chains have designed a most attractive and suitable pin.

The WALKTHRU

THE WHOLE STORY

THE ALLEMANDE 8 Square Dance Club of Winnipeg, Manitoba, Canada, completes each dancing year with a thorough and interesting report on all club activities for the past season. This many-paged typed report is given not only to the club members but also to the local community center whose sponsorship makes the group a part of the adult program of the Parks and Recreation Board.

The club year ends the last of each March and the written wind-up acquaints the membership with the many sides of the club picture. It certainly must make each individual feel he is a vital part in the future success of the Allemande 8's.

This annual statement begins by outlining the dances held and their attendance and also lists meetings still to come. A page is dedicated to reviewing events of the year as seen by the President. A detailed financial statement is presented by the Treasurer and a proposed



Allemande
8's
Report

slate of new officers is listed by the Nominating Committee. Lastly a current membership list is included.

The completeness and yet simplicity of this type of report has much to be said in its favor. For once the general membership as well as the current board members are aware of the non-dancing side of the club program. Facts are not hurriedly tossed out vocally at a business meeting but are presented in a permanent form allowing individuals as much or as little study as they wish. Strong points as well as weaknesses in the club can be evaluated for the future. And while the Executive Board undoubtedly spends much time and thought in the preparation of the report, it is done away from the dance floor. It's always healthy to keep business out of dancing!

SQUARE DANCE PARTY FUN

FOR THE SMALL GROUP

A square dance club traveling together as a group, often ends an evening crowded into someone's living room. Of course, this even happens after a home club dance when the gang gathers for another cup of coffee. There's generally someone in the crowd who'll start everyone off with a clapping game or some type of mental teaser.

Many of these same home-type party games can be adapted for use at a square dance after party. As long as they are kept short, they become good ice breakers and many times an audience will get into the spirit and shout forth ideas for other games. If they do, keep track of the suggestions and jot them down in your stunt notebook for future reference.

Everyone will have his own childhood favorites which can be used. Remember: "My grandmother loves coffee but she hates tea."? The idea is to start with this sentence and then ask the person on your left or some person at whom you point in the audience to pick it up. Hopefully that individual will catch on to the vocal trick and will utter something similar

to, "My grandmother loves sugar but hates sweets." If he doesn't understand the gimmick, he's out.

And so it goes around the room until you decide to call a halt to the game. We've always found it's best not to tell the "uninformed" how the stunt works. They'll discover soon enough.

Then there's the one, "My name is Sam and I'm going to the South Seas to buy a sailboat." The next selected person gives his name and might say, "My name is Mike and I'm going to Michigan to buy a mattress."

Perhaps you remember the scissors stunt. A pair of scissors is passed from individual to individual and each person must decide whether he receives and passes them "crossed" or "open." Of course it has nothing to do with the actual position of the blades.

You'll undoubtedly think of others on your own. And if you don't remember how these work, just ask your children, or your grandchildren. Or give a party and try them out — someone's bound to know the key.

ROUNDANCING

By Joe Boykin, Phoenix, Ariz.

Joe
Boykin



SEVERAL YEARS AGO the popular rounds of the day were — Varsouvianna, Polka, Schottische, Manitou, Gavotte, Boston Two Step, Rye Waltz, Black Hawk Waltz, and Veleta Waltz (still one of my all time favorites), to mention a few of them.

One may still find most of these dances being done at halls which specialize in old time rounds, and you will likely find some of them being done in ball rooms that cater to modern ball room dancing. These old time dances are very pretty, and I would suggest the modern round dancer visit one of these halls to see what the fore-runner of today's rounds looked like. I'm sure you will find such a visit both interesting and educational.

The growth and changes that have come in roundancing during the past fifteen or twenty years are quite remarkable. It reminds one of the life cycle of something, say the moth or frog. During this span of time we have heard signs of heave-ho — they are ruining roundancing — throw out the new ideas and let's stay with the old ones! Being a little progressive of spirit and moderate in learning, I feel this enigma of the lazy bones (dry bones!) could have sounded the death knell to modern roundancing if such a course had been followed. In my opinion today's rounds are indebted to yesterday's. It is fortunate that modern rounds had their origin in the old time dances, for this tie-in has served to temper the course of progress and has helped to keep the movement from floundering too far afield. It has also served to retain the interest of the instructors, many of whom would have little to do with the ball room ideas. Therefore, many of today's basics were handed down, and what a beautiful start this gave the modern roundance student and scholar to work with.

We must agree that leaders, record companies, and magazines have done a commendable job of development — of writing new dances, promoting and popularizing the roundance movement. The spirit of the dance today is the living present—*NOW*—and it seems to me this lends impetus and excitement to all

ages to want to learn and follow thru. Roundancing is indeed up to date. Let me remind you a pop tune released today will have a figure put to it by tomorrow!

Roundancing and square dancing are still much akin. The one has helped the other. The balance is still there, I think, even though deviations often prove to the contrary. Time usually herds them back together. We have seen them work hand in glove to the mutual enrichment of both the dancer and the dance.

Many of the best roundancers I have seen square dance — and many of the best square dancers I have seen, also roundance. The reason for this excellence, I think, is obvious. The dancer has begun to learn more about music — counts, measures and individual maneuverability. This knowledge gives one a new conception of dancing as a recreation. You find yourself moving with music, whether square, round, or contra dancing. The feeling of moving in rhythm is probably the highest kind of enjoyment you will gain from dancing, not necessarily too fast or slow.

Just a word of caution to the newer dancer. Don't worry about becoming an authority. The roster is full anyway, and there is a long waiting list ahead of you? I trust this will not be discouraging. You see, I would rather be a student of the dance so I could keep on learning and teaching. Authoritative, yes. Without a doubt, this type of dancer and instructor will resort to his best skill and knowledge in presenting roundancing to the new student with the hope that some will hew-to-the-line, and help continue the remarkable development started a few years ago.

The author, Joe Boykin, was the first square dancer we met from "the valley of the sun." We remember back in 1946 coming into Phoenix as strangers and stopping at a gas station to get information on finding a square dance. The attendant sized us up, took a minute to lock up the station and drove us across town to a most enjoyable evening of dancing. This was our introduction to Joe. We know you'll enjoy what he has to say on the subject of round dancing.—Ed.



A CALLER SPEAKS OUT

By Arden Johnson, Lafayette, Indiana

THE ARTICLE BY ED EPPERSON in the March 1963 Sets in Order prompts me to add this comment to his very important advice to callers. We all need to take stock of ourselves, just as Ed has done, if we hope to keep the square dance movement growing. Our recreation is in constant competition with other types of activities such as: bowling, golf, skating, etc. Only informed leadership will keep people dancing rather than "dropping out."

Why do people square dance? What should the informed square dance leader be considering while calling? What is the value of our activity? These are important questions, quite fundamental, and yet there is little unanimity of opinion as to their answers among the square dance public. To begin a partial answer I should like to quote Howard Danford¹ in his text, "Recreation in the American Community." "Most of man's activity is an attempt to satisfy deep-seated needs or drives. The extent to which he succeeds is, in a very large sense, a measure of his personal fulfillment; the extent to which he fails is a measure of human frustration, maladjustment and unhappiness."

It is in this context of meeting the basic needs of people that I would direct your attention. Man does not live by bread alone, but by affection and friendship, comradeship and high adventure, serving and sharing, loving and being loved and a sense of worth through achievement. These are some of the contributions to living within the potentials of an effective square dance program.

Today in the United States and many foreign countries, thousands of people are square dancing. If these people were asked what they got from this activity, many would just say, "It is a lot of fun." I would call to your attention that the statement "it was fun" is a result of other

¹Danford, Howard G. *Recreation in the American Community*, Harpers & Brothers, New York, 1953. p. 95

things which the participant has not analyzed. One cannot go out to seek or pursue fun or to seek happiness. It is the result of other experiences. Some of these experiences are: (1) being accepted and wanted by others, (2) making new friends or the fellowship of old friends, (3) the refreshing experience of fatigue from an enjoyable physical activity, (4) the complete escape when square dancing is interesting and all-consuming, (5) the recognition that is given by others when your contribution is applauded and praised, (6) the sense of personal worth that accompanies the development of a new skill.

Unfortunately, these ingredients and the resulting "fun" are all too *infrequently* experienced by many of our square dancers. Many of the leaders in square dancing see square dance activity as an end in itself. The activity of square dancing is only a *means* to an end. That end is the happiness of the individual. It is not necessary to teach all 279 "basics" (page 12—March, 1963, Sets in Order) before people can have "fun." In fact, those callers who instill in their dancers the idea that it is only fun when you learn all the new things and constantly "let that hammer down" are doomed to failure. Theirs are the square dancers who soon drop out.

What does this discussion mean to square dancing programming? When does the club caller add new "basics"? A partial answer might be in this illustration: At a large square dance program a long time ago, the caller was insistent he would teach the group a new "basic" called *Georgia Rangatang*. (Incidentally, Mr. Editor, that one doesn't appear in your new listing and it was a real doozy.) After about a half hour when many had given up and few had mastered the cotton-pickin' thing, he finished the dance. I doubt that any of the folks there ever danced the movement again.

A caller and teacher since 1948, Arden has taught many beginner classes and at one time was club caller for 12 different clubs in Minnesota. Since then he has been a member of the dance faculty of UCLA and is now a Professor of Recreation at Purdue University. Editor.

With this philosophy some callers will protest that we will not "move ahead." My goodness, with 279 ideas already in print this must mean millions of logical combinations already. Some feel we have already "moved ahead" too far and a simmering down is necessary. As for me, I just cannot see myself before my church group calling Sexy Q, Breed thru and Beer mug chain.

In summation, an informed leader like Ed Gilmore will always keep the needs for his dancers ahead of his own personal needs. We

all have a need for recognition, status, being wanted by others and being accepted and some leaders will attempt to meet this need by hashing every new "basic" he can find. The mark of a professional is that he knows *what to do* and *why* he does it. The non-professional knows only *what to do*.

To keep people square dancing, to introduce this wholesome activity to many others, we need more professional understanding on the part of our leaders.

HOW DID YOU DO IN MATCHING THE CALLERS?

If you managed to pair up four of the nine sets of pictures on this month's cover you might consider yourself in the "whiz" category. We must thank the wives of the nine callers involved. Actually the callers themselves didn't know that their dual likenesses would be presented in this manner. Go ahead and check your score and see how you came out.



1. Frank Lane
2. Jerry Helt
3. Marshall Flippo
4. Arnie Kronenberger
5. Don Armstrong
6. Bob Van Antwerp
7. Bob Page





STYLE SERIES: REASONING ON THE WHEEL AROUND

A SATISFACTORY DEFINITION for an accepted and proven basic in square dancing should be one that will fit the maneuver under all circumstances. To have a description that works under some cases and not under others would, in our estimation, be less than desirable.

A good example of what we mean might be the definition of the Couple Wheel Around:

In promenade position the couple as a unit will execute a reverse of direction by the man (or the person in the man's position) backing up and the lady (or the person in the lady's position) walking forward, the pivot point being the spot between the two people. The turn unless otherwise called will be a little less than 180°, or a complete about face within the square. The man who was originally on the inside in a promenade will now be on the outside of the square.

To be a comfortable movement, both persons involved should turn — not just the person on the left. In promenade position (1) the person on the left — this time a man — backs up (2) as the lady — in this instance the person on the right — moves forward (3). Both dancers are moving equally, with the center of the turn between the two shown by the dotted line (4). The movement is completed when the dancers have reversed their direction for a total of about four steps (5).

To do another Wheel Around at this point would simply mean to continue the same movement (6) with the person on the right side of the couple moving forward (7) and the person on the left end backing up (8). The center of the turn is still at the point marked X between the two dancers (9). After approximately four steps the pair have once again changed their

direction (10) and are ready to promenade forward or to follow the next call.

This, then, is the interpretation of the description of the Wheel Around, and it should be able to be applied to a pair of dancers in promenade position regardless of circumstances.

For instance, with so many of today's calls being built along arky principals or with mixed-up couples — where two men or two ladies may be dancing together — the description should still apply. As an example, two men promenading together (11) would still wheel in the same manner — the person on the left backing up and the person on the right moving forward (12). Whether or not the two men would take promenade position, simply hook inside arms, or work without any hand-hold at all, would of course be up to the style used in the area.

The same thing holds for two ladies who might find themselves working as a couple (13). To Wheel Around, the person on the left simply moves back (14) while the person on the right moves forward, keeping the center of the turn between the two dancers.

Now, if it works in all the cases shown up to this point it should also work in the instance of a man and woman having changed positions (i.e., following a Half Sashay). Here the reversed couple (15) follows the same rule and as the person on the left — this time a lady — backs up the person on the right — this time a man — moves forward (16) until the direction has been changed.

It's a challenge to try different standard definitions to see if they will hold up under this same reasoning. Often the argument arises as to what may be the *polite* thing to do. Under normal circumstances this is a good policy to follow. However, when two men are dancing together who is supposed to be polite to whom?



6



7



8

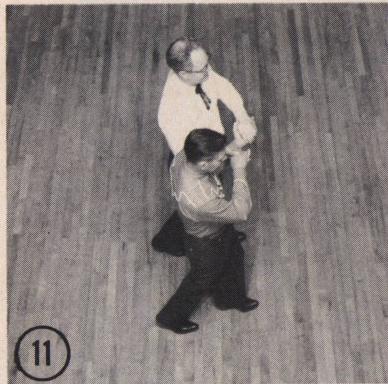


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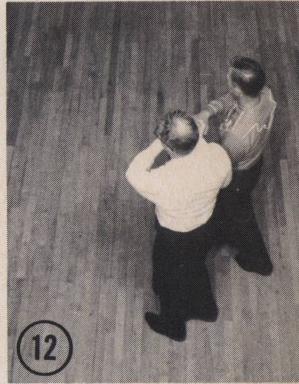


10

Definition applies
to two men ...



11



12

... or two
ladies ...



13



14

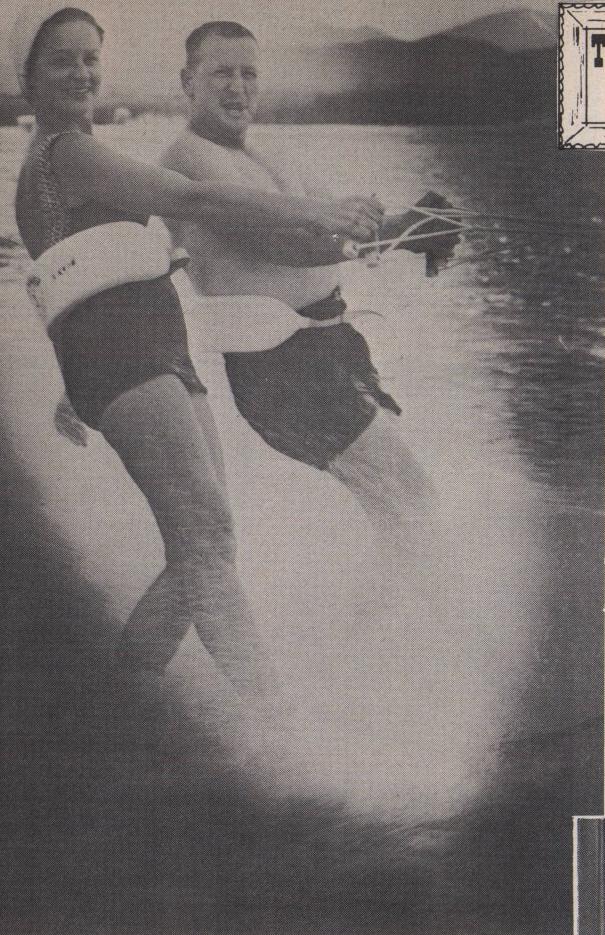
or an "out of position"
man and lady.



15



16

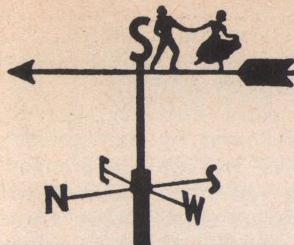


The SQUARE DANCE PICTURE

IN THE SQUARE DANCE world there are many groups composed of individuals with more than one interest in common. For instance, members of a church group also may form their own square dance club. This is the case, also, with several industries who have found square dancing to be an excellent extra-curricular activity. Trailerites, for instance, compose a good representation of square dance clubs. While the list of these double interest groups undoubtedly is long, here is a tie-in which we think is quite unique.

● Meet Loyde and Mary Irvin, vice presidents of the Skiing Squares. At right you'll notice them in their customary square dance garb representing one of the two hobbies enjoyed collectively by members of this unusual group. Above, you'll see Loyde and Mary Irvin as they enjoy the other half of their club's activity program—water skiing. The club was formed early in 1959 with 15 couples. Dancing twice a month in MacArthur Park in Long Beach, California they now have a membership of 38 couples. Once a year the entire club goes on a boating and water skiing outing in the 15 boats owned by members of the club. Their caller, John Butler, has called for the group since its beginning and, as you can see from the pictures, folks seem to enjoy their dual role in this unique organization.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

California Capering

"Around the World" was the theme of the annual "special" square dance party given on June 7 by the Rohr-N-Twirlers in Riverside. Costumes representing favorite countries were worn by members and guests and refreshments were typical of foreign cuisine.

—Sally Miller

You can't say Dot and Van Van der Walker of the Astro Nauts Club in San Diego don't go along with the times. They now have an Atlas Missile installed in their recreation area — one of the same type which our astronauts have used. It was a test-missile and had been fired so many times it had lost that usefulness and has now been lined in plywood to be used decoratively.

Bachelors 'n' Bachelorettes of San Francisco recently received their charter from the national organization and the whole was celebrated by a candle ceremony invented by member Corinne O'Neal, at a square dance. The lighting of one candle represented the opening of the chapter, another was representative of the introduction of a refresher course by caller Don Shotwell. Six candles in all were lighted and made for a most impressive ceremony.

—Martin Parl

On April 21, the Redwood Region Square and Round Dancers' Assn. elected new officers in the persons of Rob Renner, President; Gene Currier, Vice-President; Barney Pollock, Treasurer; Mary Grate, Recording Secretary; and

appointed Nan Larson Corresponding Secretary. Following the meeting a surprise dinner dance was held honoring outgoing president, Hank Frey. Ed Pollock was M.C. for a "This is Your Life, Hank" skit and Dick Howe called for the dancing.

—Nan Larson

Michigan Meandering

The Michigan State Square Dance Convention is slated for November 1-2 in Cobo Hall, Detroit. Bob Van Antwerp, Al Brundage, Earl Johnston, Marshall Flippo and the Jack Chaffees have been signed to enliven proceedings.

On July 6 the Seaway Festival Square Dance will be held at Walker Arena in Muskegon. Sponsor is the Western Michigan Square Dance Association.

—Chris Donohue

Albion Amblers found themselves at the end of last season with a supply of cash in the club treasury. On June 1, therefore, they lived it up with their end-of-the-year dinner and dance, a buffet at Baldwin Hall. Smart folks, these.

—Dick Schultz

Battle Creek's Belles and Beaus Club played host on April 27 to a "Name's the Same" get-together to which they invited all other known Belles and Beaus, Bells and Bows, etc. clubs from a dozen Michigan towns and one in Canada. The idea is one other popularly-titled clubs could use with fun results. Think of all the Circle 8's and the Promenaders, etc., etc., who could be discovered by circling any given map locality.

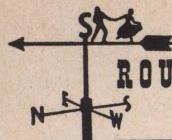
Cadillac High Steppers meet first and third Saturdays of each week in Cadillac and the Swinging Eights meet second and fourth Saturdays in Big Rapids. Wayne Anderson is caller for both clubs. Wayne also directs 14 sets of young people from 10 to 15, in Cadillac and a new group of teens at Lake City.

Illinois Items

Circle 8 Club of Watseka hosted their third annual Jamboree on April 21, with 154 couples registered and 16 callers at the mike. The afternoon session was followed by a potluck dinner and then, night dancing. The hall was



Meet smiling Hazel and Frank Preston, Presidents of the Northern New Jersey Square Dancers' Assn.



ROUND THE OUTSIDE RING

decorated in "western" motif. —*Gloria Reitz*

The Illinois Square Dance Callers' Assn. will hold its Ninth Annual Northern District Fall Festival on November 2 at the Aurora Y.M.C.A. Dancing will be from 2 to 5 and 8 to 12 P.M., with association callers at the mikes.

—*Will Mills*

The Chicago Area Callers' Assn. concluded its 1962-63 season with a dinner-dance at the Sabre Room in Hickory Hills on May 19. Jerry Helt called the square dance. New officers installed at the meeting are: Art Matthews, Pres.; Jim Smith, Veep; Lenny Roose, Treas.; and Vera Meier, Secretary.

The Second Chicagoland Square Dance Festival will be held on November 10 at McCormick Place under the sponsorship of the CACA.

—*Marvin Labahn*

Iowa Incident

After he had recovered from a heart attack himself, caller Don Roberts of Cedar Rapids became interested in the Heart Association and this year instigated participation of the Gals and Pals Club with the Cedar Rapids Moose Lodge in sponsoring a square dance benefiting the association. Don served as M.C. and caller and other callers for the dance were Bob Lucas, Obie O'Brien, Bill Matthews and Clyde Wiles. Eighty-one couples attended.

Wisconsin Whispers

Happy Twirlers and the Greater La Crosse Chamber of Commerce combined efforts to present a square and round dance weekend on April 26-28. Over 600 dancers from 7 states and the Philippine Islands were in attendance. Jack Jackson and Johnny Toth were featured callers with the Paul Tinsleys handling the rounds.

Along the Eastern Seaboard

Carl and Jeanette Yedinack have been elected presidents of the Wayne Square Dancers in Wayne, N.J. The club meets at the Alps Road School on 2nd and 4th Saturdays of the month, with Don Kean calling.

—*Mrs. Vincent Bubieniec*

Ann and Andy Handy of Cleveland, O., will be on the rounds faculty at Conneaut Lake Park, Pa., on August 30-Sept. 2, along with

Litman, Pavlik and Schneider as callers.

The Whirlaways Square Dance Club, dancing in Manchester and Coventry, Conn., held a unique graduation party. First off, a buffet supper was given, followed by the evening festivities. A "Class Will" was read and brought many laughs as each new "grad" bequeathed something to some future class dancer. After badges and diplomas were awarded, caller Dick Zimmer led the new dancers, 36 in all, in a snake-dance around a decorated trash barrel and each person threw in his battered class name-tag.

—*Patricia Pesce*

Tarry Squares members were elated at their recent festival when a bus-load of 20 couples from the Do-C-Do Club of Poughkeepsie, N.Y. showed up to join the fun. Marty Winter and Chip Hendrickson are regular callers for Tarry Squares, who dance in Ossining.

The Do-C-Do's had their festival on May 12 with Al Brundage and Marty Winter sharing the calling assignment. Woppingers Falls High School was the scene of the gala.

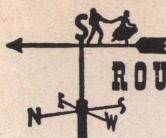
Bay Path Square Club celebrated its 7th year with a catered dinner-dance at Bay Path Barn in Boylston, Mass. on May 22. Chet Smith was caller.

Colorado Cavorting

Twelve couples of Colorado Springs dancers were invited by Mrs. Gretchen Hampton, president of the Colorado Springs Opera Association, to participate in her Maypole Festival, never before done in the area and planned as a fund-raising benefit for the Opera Association. Attired as 16th century English peasants the dancers plaited the Maypole which was



"Pop" Singer, second from the right, and his daughter were honored recently in Tucson, Ariz., on the occasion of his 95th birthday. "Pop" is still an active dancer.



ROUND THE OUTSIDE RING

decorated with vari-colored florists' ribbon and hand-made crepe paper flowers. Choreography for the ribbon twining and untwining was done by Maxine Mintz and Norman Chichester.

Of Moment in Minnesota

The new State Square Dance Directory of the Square Dance Federation of Minnesota, Inc., is being distributed by Standard Oil Company to 1500 service stations in a four-state area — Minnesota, North and South Dakota and the western half of Wisconsin. If you are in this area and want to know where to dance, stop in at a Standard or American Oil station and ask to see the Directory. —Grace Taft

Georgia Goings-On

Bob Bennett of Valdosta graduated 20 couples who immediately turned themselves into the Kat Kickers Club (Klub?). They take their name from the famed Valdosta High School Wildcats Football Team of Valdosta, selected No. 1 AAA football team in the nation. The Kat Kickers dance 2nd and 4th Saturday nights at the Garden Center and passing tourists are invited to join in their dancing. Bob will graduate another class of 16 couples in July.

Maryland Mores

A group of Annapolis area dancers and caller Lee Billow put square dancing in the spotlight during the 3-day Fine Arts Festival in Annapolis. Three squares of dancers from the Country Squares, Circle 'n' Squares and Fleet Reserve Promenaders were featured in a half-hour program over WBZ-TV, Baltimore. The local paper published a very favorable story accompanied by a 3-column picture.

—Bill Ragan

Tennessee Toe-Tapping

Callers lined up for the T.E.R.C. Square Dance Club of Kingsport in coming months look something like this: September 14, C. O. Guest; September 28, Red Warrick; October 12, Geo. Campbell; October 26, Harold Bausch; November 9, Frank Lane; November 23, Dave Taylor; December 14, Marshall Flippo; and December 28, Al Brownlee.

—Dan O'Leary, Jr.

The Mid-South Square and Round Dance Festival will take place in Memphis at the

Chisca-Plaza Motor Hotel on November 8-9. Sponsored by the Greater Memphis Square Dance Assn., the fling will feature Bob Fisk, Wayne and Norma Wylie and Harry Lackey.

—Bill Crawford

Montana Musings

The Round Dancers of Western Montana are sponsoring the state's Third Round-O-Rama on August 10-11 at Columbia Gardens in Butte. Bill and Mary Lynn from Brentwood, Mo., will conduct Saturday and Sunday P.M. workshops. A square dance and pageant featuring dancers from various areas will be held Saturday night.

—Margaret Wynn

Washington Wandering

"Red" Henderson is about to take his Silver Spurs group of young dancers on their annual summer trek. The Spokane Daily Chronicle recently recognized the new costumes made by the parents for this group by giving them a spread — in color — on the front page. Silver Spurs are of high school age and are tremendously enthusiastic and talented young people.

D.C. Doings

The Round Dance Teachers' Council of The Greater Washington, D.C. Area will sponsor Frank and Carolyn Hamilton on September 22 in Montgomery County, Md. as the Council's opening event of the Fall 1963 season.

—Anita Stark

Alaska

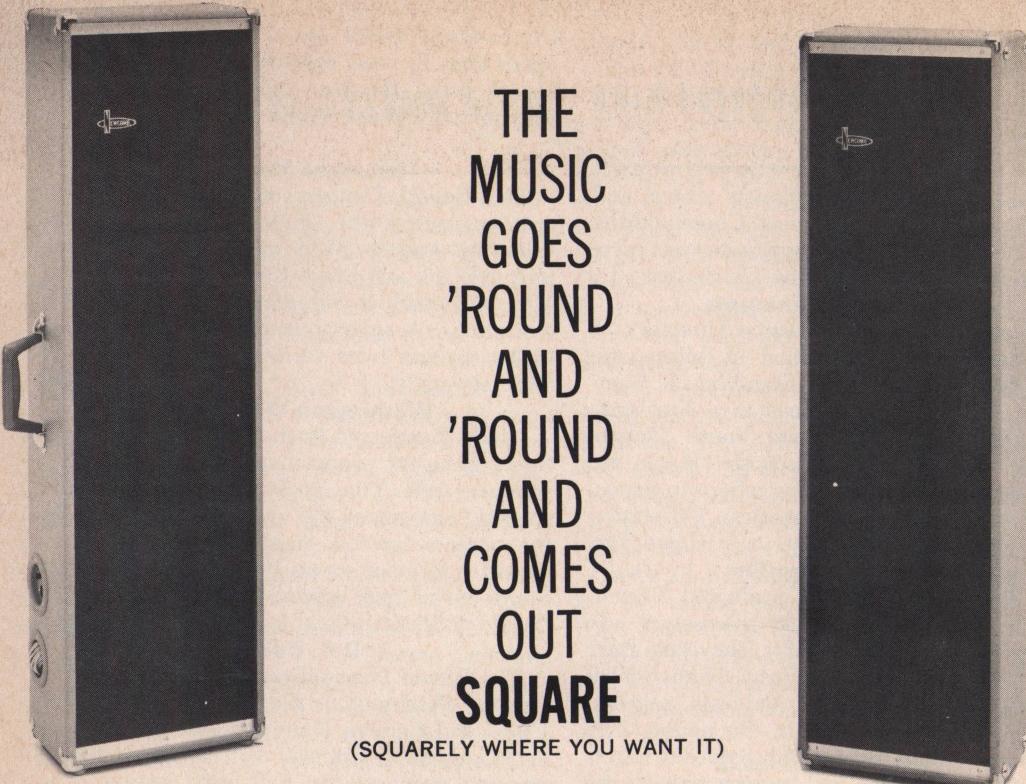
The Fifth Annual Squarama was held in Anchorage on May 3-5, with Skip Graham from Santa Rosa, Calif., as the featured caller. Skip and his wife Mary Lou were met at the airport by the sponsoring Dudes and Dames officers and their caller, Ed Adams. Pre-dance festivities included a real Alaskan dinner for the visitors, with moose meat, baked salmon, king crab, etc.

The kick-off dance was on Friday night and on Saturday a morning square dance workshop was followed by a P.M. round dance workshop and panels. That evening 15 squares crowded in to dance to Skip. The inevitable after-party was held at the NCO Club at Elmendorf Air Force Base. On Sunday more workshops and panels and dancing kept the Grahams busy.

The Dudes and Dames will, incidentally, celebrate their 12th anniversary on July 12. Visiting square dancers are welcome. Dancing will be at the Northern Lights Community Center on the base.

—Ted Davis

"Of course, I'm a caller," said Bob ruffly.—27



THE
MUSIC
GOES
'ROUND
AND
'ROUND
AND
COMES
OUT
SQUARE

(SQUARELY WHERE YOU WANT IT)



NEWCOMB

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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

July 1963

LAST MONTH GEORGE ELLIOTT tossed out some material based on a single couple splitting another couple. This month he works on more of the same to lend variety to square dance programs and, in addition, tosses in two goodies that he uses to get dancers off the floor.

First couple only go forward and back

Split that couple right across the floor
Go around just one and line up four
Forward four and back in time
Come back to the middle divide the line
Boys left, girls right, left allemande

First couple only go forward and back

Split that couple right across the floor
Go round just one and line up four
Forward four and back on the run
Go across the set
Break in the middle and as a pair go round one
Behind that pair stand two by two
Now a double pass thru
Outside four turn back
Swing the one you're facing Jack
Now face that two and circle four
Head gents break and make that line
Forward eight and back in time
Now pass thru
You all turn left single file
Go one by one Indian style
Gals turn back, right and left grand

One and three a half sashay

Go up to the middle and back that way
Couple one only split that couple across the floor
Go round just one and line up four
Forward four and back in time
Come back to the middle, divide the line
Split two, girls go left, boys go right
Pass by one, there's old corner
Left allemande

First couple only go forward and back

Split that couple across from you
Separate go round two
Join that pair and line up three
Forward six and back
Same six into the center a right hand star
A right hand star in the middle of the hall
Back by the left and don't you fall
Those who can pick up their corner
And star promenade
Back straight out and make a ring
And circle left with the dear little thing
Those who can whirlaway
Now a left allemande

Couple one only forward and back
Now split that couple across the floor
Separate go around one
Join that pair and line up four
Forward four and back on the run
Go across the set
Break in the middle and as a pair go round one
Behind the sides stand two by two
Forward eight and back with you
Then a double pass thru
The outside four turn back
Now swing the one you're facing Jack
Face that two and circle four
Head gents break and make two lines
Forward eight and back in time
Now pass thru
Turn to the left go single file
One by one Indian style
Girls turn back go right and left grand

First couple only go forward and back
Now split that couple right across the floor

Go round just one
Join that pair and line up four
Forward four and back on the run
Go across the set
Break in the middle and two by two go round one
Make a line of four, go forward and back
Then right and left thru across the track
Now pass thru girls turn back
Gents turn left and girls star right
Pass her once just say Hello
Next time around it's a do paso
Partner left and corner right
Back to your own an arm around
And circle up eight then you come down
Then a left allemande

First couple only go forward and back
Split that couple right across the floor

Go round just one
Join that pair and line up four
Now forward four and back you get
Forward four across the set
You all turn right go single file
Round just two where you were before
Same old place you line up four
Forward four and back on the run
Go across the set
Break in the middle and
Two by two go round one
Join that pair and line up four
Forward eight and back once more
Inside two pass thru
To a left allemande

(More, next page)

Some More Elliott

First couple only go forward and back
Now face your corner
Box the gnat and trade places
New first couple go forward and back
Split the couple right across the floor
Go around one
Join that pair and line up four
Forward four and back on the run
Go across the set
Break in the middle and two by two go round one
Join that pair and line up four
Forward eight and back once more
Right end high, left end low
Cross 'em over and let 'em go
New side couples go forward and back
Pass thru and have a little fun
Separate go round one
And line up four
Forward eight and back once more
Right end high, left end low
Cross 'em over and let 'em go
New head couples forward and back
Pass thru have a little fun
Separate go round one
Into the middle a right hand star
Go once around where your corners are
All allemande left

Fun way to get dancers off floor—2 items
(with single couple splits)

Two and four you bow and swing
Go round and round with the pretty little thing
Take your girl to the right of the town
Circle up four and don't fall down
Side gents break and make two lines
Forward eight and back in time
Couples TWO and THREE
You split the couple across the floor
Go round one and line up eight
You all turn right go single file
One by one Indian style
Promenade right off the floor
That's all there is there ain't no more

Second couple only go forward and back
Split that couple across the floor
Round just one
Join that pair and line up four
Now sashay four to the right
Behind that two stand four in line
Forward six and back in time
Couple three split that couple across from you
Go round one
Join that pair and line up four
Forward eight, forward eight, forward eight, etc.

CHAIN BY NUMBERS

By Bill Peterson, Detroit, Michigan

One and two those ladies chain
New one and three ladies chain
New one and four ladies chain
Rollaway and look out man
Go left allemande
Partner right, right and left grand

CONFUSED GENTS

By Wendell Abbott, Stockbridge, Michigan
Two and four right and left thru
Head gents go forward and back with you
Then lead to the right and circle four
Head gents break to a line of four
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru across the way
Face your partner back away
Forward eight and back you reel
Pass thru and wheel and deal
Girls pass thru, split two
Makes lines of four
Forward eight and back you reel
Pass thru and wheel and deal
Center four pass thru
Split two to a four in line
Forward eight and back you reel
Pass thru and wheel and deal
Men pass thru and box the gnat
Promenade on the wrong way track
*All four men U turn back
Box the gnat with the girl in back
Change hands, left allemande
or
*All four men U turn back
Box the gnat with the girl in back
Everybody U turn back, right and left grand

SINGING CALL x

BLUE SIOUX CITY FIVE

By Marshall Flippo, Abilene, Texas
Record: Blue Star 1661, Flip instrumental with
Marshall Flippo
INTRO, BREAK and ENDING
Come on now join hands circle left around
that ring
Those girls star left one time
Turn your partner by the right, your corner
with a left hand swing
Those gents star right one time
Same old girl left allemande
A grand old right and left until the moment
you arrive
Then promenade back home to the rolling rhythm
Of the Blue Sioux City Five
FIGURE
And now those four ladies chain, turn 'em with
a left around
Those heads go forward up and back
Roll on away, star thru, do si do that lady
Make an ocean wave and balance up and back
Cross trail thru U turn back, swing a brand
new lady
Gents star left, why man alive
Same girl you promenade to that rolling rhythm
Of the Blue Sioux City Five

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor
Don Armstrong Contra Dance Editor

DUCK SOUP

By Lt. Col. Herbert Egendorf,
FPO San Francisco, California
Heads to the center and back with you
Then star thru and pass thru
Square thru the outside two
Four hands round and hear me shout
You've got two lines facing out
Go forward out and back that way
Whirl away with a half sashay
Centers arch, ends duck in
Pass thru, square thru again
Four hands round and then look out
You've got two lines facing out
Go forward out and back that way
Whirl away with a half sashay
Centers arch and the ends duck in
Star thru in the middle again
Cross trail thru and go round one
Come in to the middle, you're not done
Do sa do, go all the way around
Make an ocean wave when you come down
Balance forward and back to the land
Swing by the right, left allemande

A GOODIE FOR BEAVER

By Milton Lease, Palm Springs, California
Heads go forward and back with you
Star thru, pass thru
Star thru, all pass thru
Ends cross over, centers turn back
Bend the line, pass thru
Ends cross over, centers turn back
Bend the line, pass thru
Fold the line, check it man
She's your corner, left allemande

GOOD WORKSHOP ITEM

KENT'S DIXIE TRAVELER

By Bob Kent, Warwick, Rhode Island
Side ladies chain across the way
While head couples half sashay
One and three lead to the right circle four
Ladies break, make lines once more
Forward eight then back you reel
Pass on thru then wheel and deal
Ladies in the center and the man behind
Dixie chain but keep in time
Both turn left, go around just two
Down the middle Dixie chain you do
Both turn right, go around just two
Come down the middle, stop you do
The other four make a U turn back
Single file left on the outside track
Down the middle with a Dixie chain
Both turn right on the outside lane
Around just two then down the middle
Another Dixie to the tune of the fiddle
Both turn left just like a top
Come down the middle, then you stop
Ladies to the center, back to the bar
Forward again make a right hand star
Turn it around to that same man
Catch him by the left for that old allemande
Right to Mother, right and left grand

FOLLOW THAT MAN

By Ralph Kinnane, Birmingham, Alabama
Head ladies chain across the track
Same two couples forward
Up to the middle and come on back
Same four pass thru, promenade left two by two
Around just one get four in line
Forward eight and back with you
Forward again and star thru
Inside arch, outside under
Star thru, pass thru, promenade left two by two
Around just one get four in line
Forward eight and back with you
Forward again, star thru
Inside arch, outside under
Right and left thru don't you blunder
Box the gnat across from you
The other way back pass thru
Star left with the outside two
Keep on going, everybody smile
Head gents lead, go single file
Single file around the land
Gents turn back, Dixie grand
Go right, left, right, pull on by
Allemande left

SINGING CALL x

GOOD OLD DAYS

By Bruce Johnson, Santa Barbara, California
Record: Windsor 4820, Flip instrumental with
Bruce Johnson
OPENER, MIDDLE BREAK and CLOSER
All join your hands and you circle the ringo
Turn corner under — swing her
Men star left, once around that old land
Box the gnat, change hands, then left allemande
Grand right and left 'til you meet her again, then
*Go promenadin' while I coin a phrase
**Well, the taxes weren't so rough, but to
make a buck was tough
Back in the good old days
FIGURE
Heads right and left thru, a full turn is O.K.
Promenade 'em home, go half-way
Sides star thru, do a double pass thru
Centers in, cast off, three-quarters ya do
Star thru and center four will circle in a ringo
Once around, then pass on thru and swing
Swing this gal then walk the ring, but you won't
have time to swing
Like in the good old days
SEQUENCE: Opener, Figure twice for Heads,
Break, Figure twice for Sides and Closer.
*Alternate promenade patter for Opener or
Middle Break:
Now my Granny told me once, (caller's name)
you're nothing but a dunce
Well, prices then were low, but traffic so slow
Now, the girls could cook and can, but they
now dance better than
**Substitute these lines for Closer only:
Go promenadin' walk 'em two by two
Take your honey round the ring, pos-i-tive-ly
do not swing
Bow to your partners, corners all, big ol' smile,
that's it, that's all!

TRUCK ON DOWN

CHATTANOOGA CHOO CHOO

By Manning and Nita Smith,
College Station, Texas

Record: Glenn 14050

Position: Open-Facing for Intro, Semi-Closed for
Dance

Footwork: Opposite, directions for M unless
otherwise noted

Intro: Standard acknowledgment

Meas. PART A

**1-4 Two-Step Fwd; Two-Step Fwd; Twinkle;
Twinkle;**

Starting M's L ft and W's R do a two-step in LOD; do another two-step fwd in LOD; facing partner and wall M steps L in LOD, closes R to L, crosses L over R retaining joined hands (M's L, W's R) (W also XIF) to end facing RLOD in LEFT-OPEN pos; face partner and wall and M steps side R in RLOD, close L to R, cross R over L to end in SEMI-CLOSED pos facing LOD.

**5-8 Two-Step Turn; Two-Step Turn; Two-Step
(W Under); Two-Step (W Turn);**

Facing partner and wall and taking CLOSED pos do one complete two-step turn in two meas to end in SEMI-CLOSED pos facing LOD; as M takes one two-step in LOD W starts under joined hands over her head; as M takes another two-step W turns quickly R face as she steps; L,R to face partner and then cross L thru in LOD to end in SEMI-CLOSED pos.

**9-16 Repeat Action of Meas 1-8 ending in
Butterfly pos with M facing wall.**

PART B

**1-4 Side, Back, Side, Back; Side, Back, Dip,
—; Two-Step Under; Two-Step Fwd;**

In Butterfly pos M facing wall step side on L in LOD, step back on R placing R foot directly behind L, step side L, back R; step side L, back R, dip back on L while holding both hands at full extension, hold one ct; starting M's R ft (W's L) change sides with partner in one two-step with W going under M's L and her R hands; in LEFT-OPEN pos do one two-step in LOD.

**5-8 Side, Back, Side, Back; Side, Back, Dip,
—; Two-Step Under; Two-Step Fwd;**

Facing partner and taking BUTTERFLY pos step side on R in LOD, step back on L placing L foot directly behind R, step side R, back L; step side R, back L, dip back on R while holding both hands at full extension, hold 1 ct; starting M's L foot (W's R) change sides with partner in one two-step with W going under M's R and her L hands; in OPEN pos do one two-step fwd in LOD.

PART C

**9-12 Box Two-Step; Box Two-Step; Box Two-
Step; Side, Close, Cross Thru, —;**

Taking CLOSED pos with M facing partner and wall M steps side in LOD on L, closes R to L, steps fwd on L, hold 1 ct; step side twd RLOD on R, close L to R, step back twd COH on R, hold 1 ct; M steps side in LOD on L, closes R to L, steps back on L, hold 1 ct; step side in RLOD on R, close L to R, cross R over L (W crosses L over R) stepping thru in LOD to momentarily take SEMI-CLOSED pos, hold 1 ct.

**13-16 Circle Away Two-Step; Away Two-Step;
Truck Together; Truck Together;**

Releasing partner and M moving twd COH and W twd wall do 2 two-steps following the arc of a circle and ending last step facing partner; moving diag fwd in LOD and twd partner move together using four "trucking" steps done in the following manner: M steps fwd on L with toe pointing straight ahead, bend R knee and lift R foot from floor and with wgt on heel of L ft turn L toe out to the left (do not twist body to the left — just the toe of L ft), step fwd on R with toe pointing straight ahead in direction of travel, bend L knee and lift L ft from floor with wgt on heel of R ft turn R toe out to R; repeat action of measure 15 above on L and then R ft and this should bring partners together ready to start the dance from the beginning in SEMI-CLOSED pos. (Note: For those who have difficulty with "trucking" at first, they can simply do four slow steps or four toe-heel steps to return to partners.)

Ending: Finish dance by returning to partner and taking Semi-Closed pos, then step apart and Bow and Curtsey.

JUST FOR FUN

EVERYBODY'S DOIN' IT

By Dot 'n Date Foster, Decatur, Illinois

Record: Sets in Order 3140

Position: Open, facing LOD

Footwork: Opposite, directions for M unless otherwise noted

Intro: Standard acknowledgment (inside hands joined, wait 2 meas: step apart, tch; step together, tch;)

Meas.

**1-4 Side, Front, Side, Turn/Heel; Together,
(turn) Cross, Side, Turn/Heel; Away,
(turn) Cross, Side, Turn/Heel; Together,
(turn) Cross, Side, Turn/Heel;**

Releasing joined hands M moves twd COH (W twd wall) stepping to side on L, cross R in FRONT of L, step to side on L, then turning 1/4 R to face partner touch R heel fwd to floor (snapping fingers at same time — hands at shoulder level); step fwd twd partner on R, then turning 1/4 L to face LOD steps L across in FRONT of R, step to side on R, then turning 1/4 L to face COH touch L heel fwd to floor

(snapping fingers) and partners are now back-to-back just a few inches apart; again moving away from each other (M twd COH, W twd wall) and turning after first step to face LOD repeat action of previous two meas ending in BACK-TO-BACK pos, M facing COH.

5-8

Away Two-Step; Together Two-Step; Change Sides, 2, 3, —; Twirl, 2, 3, —;
Starting M's L (W's R) circle away and back to face with 2 two-steps making a small circle (M turns L, W turns R) and ending facing partner with lead hands (M's L, W's R) joined: change places in one two-step with W turning R face under M's L and her R to end facing (M facing COH); M does one more two-step in place turning $\frac{1}{4}$ L as W twirls under same hands making a $\frac{1}{4}$ R face turn in one two-step, assuming SEMI-CLOSED pos facing RLOD (M on outside).

9-12

Fwd Two-Step; Fwd Two-Step; Change Sides, 2, 3, —; Twirl, 2, 3, —;

In Semi-Closed pos do two fwd two-steps down RLOD starting M's L, W's R: change sides in one two-step with W turning R face under M's L and her R; as M does another two-step in place R, L, R turning $\frac{1}{4}$ L face to face wall W twirls R face under same joined hands turning, $\frac{1}{4}$ R face to face COH and partner.

13-16

Side, Cross, Side, Turn/Heel; Fwd (turn), Cross, Side, Turn/Heel; Fwd (turn), Cross, Side, Turn/Heel; Fwd (turn), Cross, Side, Turn/Heel;

With partners facing (releasing hands) step swd L twd LOD, cross R in FRONT of L, step side L, then turning $\frac{1}{4}$ R to face RLOD touch R heel fwd to floor (snapping fingers at same time); step fwd in RLOD on R turning $\frac{1}{4}$ L to face partner, step L across in FRONT of R, step to side on R, turning $\frac{1}{4}$ L to face LOD touch L heel fwd to floor (snapping fingers); repeat action of previous two meas and end facing LOD with inside hands joined. (Styling Note: Look at partner as you snap fingers.)

17-20

Fwd, 2, 3, Swing; W Roll Across, 2, 3, Touch; Fwd, 2, 3, Swing (W Diag Back); Back Up, 2, 3, Touch;

Starting M's L, W's R with inside hands joined walk fwd slightly diag away with 3 steps L, R, L, swing R across L; W rolls across in front of M twd COH one complete L face turn as M vines twd wall side R, behind L, side R, touch L ending facing LOD with M's L and W's R hands joined; releasing hands M walks fwd on a slight diag twd COH, L, R, L, swing R across L as W turns R face and walks diag twd wall and RLOD R, L, R, touch L to R and turning on last step to end facing RLOD (W is now on outside of circle facing RLOD and M is on inside facing LOD about 6 steps ahead of W);

M back up 3 steps R, L, R touch L to R as W backs up 3 steps L, R, L, touch R to L ending in BANJO pos (both glance over shoulder for styling as you meet).

21-24 Fwd Two-Step; Fwd Two-Step; Rock Around, —, 2, —; 3, —, 4, —;

In Banjo pos M facing LOD do two fwd two-steps in LOD adjusting on the last step to a snug CLOSED pos with M facing wall; in four slow rocking steps and moving CW complete a $\frac{3}{4}$ couple pivot around to end facing LOD in OPEN pos ready to repeat dance.

DANCE GOES THRU THREE TIMES.

Ending: Side, Front, Side, Turn/Heel; Together, (turn) Cross, Side, Turn/Heel;

Repeat action of meas 1-2 ending Back-To-Back, look over shoulder of partner and SMILE... "EVERYBODY'S DOIN' IT"

NICE RHYTHM

TAKE ME DANCING

By Johnny and Ginny Espinosa, Phoenix, Arizona

Record: "Take Me" — Decca 31388

Position: Intro — Closed, M's back to COH. Dance — Semi-Closed facing LOD

Footwork: Opposite, directions for M unless otherwise stated

Meas.

INTRO

1-4 Wait; Wait; Point Fwd, —, Point Back, —; Apart, Point, Together, Touch;

In Closed pos, M's back to COH wait two meas; point L ft fwd, hold 1 ct, point L ft bwd looking over his L shoulder, hold 1 ct (W point R ft bwd looking slightly over her shoulder, hold 1 ct, point R ft fwd); partners step apart (M on L twd COH to OPEN FACING pos, W on R twd wall) M's R and W's L hands joined, point R twd partner, step together on R, touch L assuming SEMI-CLOSED pos facing LOD.

PART A

1-4

Walk, —, Manuv, —; Back, Back, Rock, Recover; Fwd, Side, Dip Back, —; Recover, —, Point, Point;

In Semi-Closed pos M steps fwd slow L, steps slow R XIF of W turning almost $\frac{1}{2}$ RF; as M completes $\frac{1}{2}$ R face turn assuming CLOSED pos facing partner and RLOD he steps back quick L, back quick R bringing W $\frac{1}{2}$ RF into SEMI-CLOSED pos both facing RLOD (W steps fwd quick R, turns $\frac{1}{2}$ RF stepping quick L back twd LOD to M's right side into Semi-Closed pos), both rock back (M quick L, W quick R) keeping inside feet in place, recover quick R; M steps fwd quick L maneuvering the lady $\frac{1}{2}$ L to CLOSED pos, M steps quick R in RLOD as partners make a $\frac{1}{4}$ turn LF, dip back (slow) on L twd COH; recover slow R fwd twd wall, point quick L fwd twd wall, point quick L back twd COH with partners in Closed pos, M's back to COH.

- 5-8** **Fwd, Side, In Place, Thru; Side, Behind, Side, Thru; Walk, —, 2, —; Cut Back, 2, 3, 4;**
 M steps fwd quick L twd wall, quick R to side lifting momentarily on ball of ft keeping L in place, step quick L in place, quick R thru twd LOD assuming SEMI-CLOSED (Note: This is not a fwd, side, close, thru — the feet do not come together. It is a type of Hover Twinkle.); quickly assume LOOSE CLOSED pos facing wall and do a four ct vine down LOD side L, XRB, side L, thru on R to SEMI-CLOSED pos (W also XIB); step fwd in LOD slow L,R; step quick LIF of R, bwd quick R, quick LIF of R, bwd quick R.
- 9-16** **Repeat Action of Meas 1-8 except to end in CLOSED pos, M's back to COH on 4th ct of cut step.**
- PART B**
- 17-20** **Fwd, Side, In Place, Thru; Walk, —, 2, —; Fwd, Back, Back, —; Back, Fwd, Fwd, —;**
 In Closed pos, M's back to COH step fwd quick L twd wall, quick R to side lifting momentarily on ball of ft keeping L in place, step quick L in place, quick R thru twd LOD to SEMI-CLOSED pos; walk fwd in LOD 2 slow steps L, R; M steps fwd quick L twd LOD as W steps fwd quick R turning ½ LF to BANJO pos, M steps back quick R, back slow L twd RLOD (W fwd quick L, slow R); M steps back quick R, fwd quick L, fwd slow R (W steps fwd quick L turning ½ RF to SEMI-CLOSED pos, fwd quick R, fwd slow L); (NOTE: NO CLOSES).
- 21-24** **Walk, —, Hook, —; Turn, —, —, —; Dip Back, —, Recover, —; Point, —, Point, —;**
 In Semi-Closed pos step fwd slow L, hook slow R XIF of L (W steps fwd slow R, then slow L slightly XIF of M to begin close walk around); M makes a ¾ LF turn on ball of both feet taking wgt on R ft on ct 4 of meas (W walks quick R, L, R, L, CCW on R side of M helping him to turn by her momentum); M dips back slow L diag twd wall and LOD, recovers slow R to face partner and COH in CLOSED pos; point slow L fwd, point slow L bwd.
- 25-28** **Repeat Action of Meas 21-24 in RLOD turning to SEMI-CLOSED pos to repeat Part A.**

SEQUENCE: INTRO, PART A, PART B, PART A, PART B, PART A, ENDING.

Ending: Point, —, Point, —; Apart/Point.

In Semi-Closed pos facing LOD point slow L fwd, slow L diag to side; step back and apart to OPEN-FACING, M on L twd COH (W on R twd wall) pointing free ft fwd partner and acknowledge, M's R and W's L hands joined, free hands extended gracefully to side.

COOKIN' COOKIES

By John Ward, Alton, Kansas

Four ladies chain across the town
 Turn 'em boys with an arm around
 The heads pass thru across the floor
 Go round one and line up four
 Go forward up and back you whirl
 Just the ends star thru, California twirl
 Other four square thru go four hands round
 Centers in and cast off three-quarters round
 Go forward up and back you whirl
 Just the ends star thru, California twirl
 Other four square thru go four hands round
 Centers in and cast off three-quarters round
 Star thru, square thru three-quarters man
 Look for the corner for a left allemande

CROSSED ENDS

By Vern Smith, Dearborn, Michigan

Heads lead right circle four
 Head men break line up four
 Forward up and come on back
 Pass thru, ends cross over, centers turn back
 Forward eight and back with you
 Then star thru and double pass thru
 Centers in, ends cross over, centers turn back
 Forward eight and back with you
 Pass thru, ends cross over, centers turn back
 Star thru, double pass thru
 Centers in, ends cross over, centers turn back
 Star thru and square thru
 Three-quarters round and look out man
 Allemande left

IT'S A DOOSIE

By Bob Hayden, Lake Jackson, Texas

Allemande left that corner maid
 Take your own and promenade
 Promenade around and don't slow down
 First and third wheel around
 Balance eight and back with you
 One and four full square thru
 Two and three a half square thru
 Center four square thru three-quarters
 Forward out and back with you
 Lead couple promenade left
 Second couple promenade right
 Grand chain eight, then turn your date
 Circle up four on the side of the town
 Heads gents break and make a line
 Forward eight and back with you
 Forward again and cross trail thru
 There's old corner, left allemande

CONTRA CORNER

DIVORCEES JIG

By Duke Miller, Gloversville, New York
 1, 3, 5, etc. active and crossed over
 Balance and swing the one below
 Actives do sa do
 Allemande left the one you swung
 Ladies walk up, gents walk down (everyone)
 Turn and go the other way back
 Allemande left partner, same two ladies chain
 Chain back

DIAGONAL HOPPER #3

By Gordon Blaum, Miami, Florida
Four ladies chain three-quarters around
Heads to the right and circle to a line
Pass thru, wheel and deal
Four gents diagonal Dixie chain
All eight face the middle and star thru
Lead couple go left, next couple right
Right and left thru
Forward eight and back you deal
Pass thru and wheel and deal
Four ladies diagonal Dixie chain
All eight face the middle, back away
Pass thru, wheel and deal
Men left square thru, count four hands
Girls divide and pass one girl, allemande left

WHEEL CHAIN

By Bob Bennett, Valdosta, Georgia
Heads go forward and back with you
Same two ladies chain on thru
Turn 'em around, well whata you do
Star thru, pass thru
Star thru with the outside two
Go right and left thru
Turn 'em around and star thru
Circle up four, head gents break to a line of four
Then pass thru and bend the line
Go forward and back and don't get lost
Pass on thru and wheel across
Do a Dixie chain in the middle of the night
Lady go left and gent go right
Stick out your hand, there's corner
Left allemande

TRANQUILIZED

By Del Coolman, Flint, Michigan
Promenade, don't slow down
One and three wheel around
Right and left thru the couple you found
Pass thru, on to the next a right and left thru
Same two ladies chain, all
four ladies grand chain
Chain 'em over, don't be slow
Chain 'em right back, do paso
Her by the left, corner right
Back to your partner, allemande thar
Boys back up a right hand star
Shoot that star, go right and left grand
Right and left, don't be late
Meet that girl catch all eight
With the right hand half way round
Back by the left all the way round
Promenade the corner when she comes down
Promenade go single file
Ladies in the lead go about a mile
Walk all around the left hand lady
See saw your new little lady
Join hands, circle left, pretty little ring
Now the head two gents with a brand new girl
Up to the middle and back
Right and left thru across the track
Two and four pass thru
Turn right single file, around one
Into the middle, Dixie chain
Same girls turn around left allemande

TOWN HALL

By Ray Vierra, Concord, California
Side two couples right and left thru
One and three lead to the right, circle four
Head gents break to a line of four
Pass thru and wheel and deal
Inside two square thru three-quarters round
Left square thru the outside two
Four hands round, don't you squeal
Face on out and wheel and deal
All four couples half sashay
Inside two pass on thru
Everyone right and left grand

ZIP GUN

By "Sparky" Sparks, San Anselmo, California
Heads a right and left thru across
All four couples do a half sashay
Heads to the middle back that way
Forward again and left square thru
Count four hands, to the outside two
Left square thru three-quarters man
There's old mama, go right and left grand

SINGING CALL x

GOOD TIMES

By Bob Graham, Phoenix, Arizona
Record: Bel-Mar 5021, Flip instrumental with
Bob Graham

INTRO

Well allemande left four ladies star
The gents you promenade
Then allemande left four gents star
The gals you promenade
Then allemande left let's weave the ring
Gonna smile as you go by
In and out and around you go
Meet your partner promeno
Well the first and third you wheel around
Star thru and then square thru
Three-quarters round and go you all
Allemande those corners all
Come back one and promenade take her home
and swing and sing
Good times gonna roll again in sunny Tennessee

BREAK

Well two and four go right and left thru
The head two ladies chain
One and three gonna pass thru separate around
just one

Well into the middle and do sa do
To an ocean wave you go
You rock it up and come on back
Go right and left thru you know
Well star thru and pass thru
Separate around one more, into the middle
and pass thru

And swing the corner Joe
Well promenade go round the ring
Take her home and swing and sing
Good times gonna roll again in sunny Tennessee
TAG ENDING

Well swing your honey go round and round
in sun-nee Ten-na-see

SEQUENCE: Intro, Break twice for Sides, Intro,
Break twice for Heads, Intro with Tag Ending

EXPERIMENTAL DRILLS

It's Acey Ducey in the experimental department this month. This is the brainchild of Larry Dee of Rosemont, Pa. and you'll find the description of the movement on page 62. For your pleasure we present below a few examples using the figure.

GIRLS ACEY DUCEY

By Gordon Blaum, Miami, Florida

All four couples do a half sashay
Heads square thru that way to the outside two
Do sa do all the way to an ocean wave
Rock forward and back, acey ducey
 (Girls advance a quarter, men turn half)
Rock forward and back, acey ducey
Rock forward and back, box the gnat
Change hands, left allemande

HIDDEN ACE

By Gordon Blaum, Miami, Florida

Side ladies chain across the track
Head gents and corner girl, go up and back
Square thru four hands, then do sa do to
 an ocean wave
Balance up and back, swing by the right
 half about
Balance up and back, acey ducey
Balance up and back, box the gnat
Box it back then eight chain three
Pull on by, left allemande

MIXED ACEY DUCEY

By Gordon Blaum, Miami, Florida

Heads square thru four hands around
Then right and left thru with the outside two
Roll away with a half sashay
Do sa do to an ocean wave
Rock forward and back, acey ducey
Balance up and back, swing by the right
 half way round
Acey ducey, girls turn back
Wheel and deal to face those two
Star thru, right hand couples Dixie style
To an ocean wave, balance up and back
Walk ahead, left allemande

ACE IN THE HOLE

By Gordon Blaum, Miami, Florida

Head couples do a half sashay
Square thru four hands that way
Do sa do to an ocean wave
Balance up and back, acey ducey
Rock forward and back, swing by the
 right half around
Acey ducey, balance up and back
Those who can star thru
 *Square thru four hands
Centers in, cast off three-quarters around
Star thru, square thru five hands inside the world
Then the outside four California twirl,
 allemande left
 or
 *The other four divide and star thru
Substitute, pass thru, left allemande

ACEY DUCEY EXAMPLE

By Larry Dee, Rosemont, Pennsylvania

Head ladies chain right
Head couples square thru
Do sa do to an ocean wave
Rock forward and back
Acey ducey round the track
Rock forward and back
Acey ducey round the track
Rock forward and back, keeping in time
Acey ducey one more time
Rock it up and back you do
Same two couples right and left thru
Turn your girl and square thru three-quarters
Allemande left

SINGING CALL X

GONNA TAKE MY GIRLIE TO THE SQUARE DANCE

By Bob Van Antwerp, Long Beach, California

Record: MacGregor 983, Flip instrumental with
 Bob Van Antwerp
OPENER and BREAK
Docey your corner and you see saw your taw
Join hands, circle round that ole hall
Allemande your corner, go forward two and then
Right and left and turn back one —
 your corner box the gnat
Gents star left, go once and don't be slow
The same girl do sa do (once around)
Allemande your corner, then weave the ring
In and out, around until you meet her again
(Then) Promenade your girlie to the square dance
And swing your gal around
FIGURE
Head couples forward, come on back to the ring
Square thru four hands, you'll hear me sing
Eight chain thru across the track and don't
 look back
Keep a goin' all the way, the same ol' track
When you're straight you do sa do
Once around — same girl star thru (circle left)
Allemande your corner, do a grand ol'
 right and left
Dance along with Molly (Susie-Queenie-Sally)
 she's the queen of the set
You're gonna take your girlie to a square dance
And swing that girl at home
SEQUENCE: Figure twice for Heads, Break, Figure
 twice for Sides.

BREAK A HALF

By Stub Davis, Waurika, Oklahoma

From a promenade:
One and three wheel around
Half square thru
Center two half square thru
Separate go round one (face that two)
Half square thru
Bend the line, half square thru
Center two half square thru
Separate go round one (face that two)
Square thru three-quarters round
Left allemande, partner right
Right and left grand

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SEE ORDER FORM ON NEXT PAGE



(Letters, continued from page 3)

American friends at the federation meetings and jamboolees. The promotion of friendship and exchange of ideas and cultures are the very product of our assets in the learning process of American square dance . . .

Masaru Wada
Tokyo, Japan

Dear Editor:

The April issue of SIO was excellent and became an instant hit when used at a local Callers Course . . .

Joyce Fulton
Oshawa, Ont., Canada

Dear Editor:

Why do square dance teachers, after 18 or 20 lessons, graduate the entire class when there are always a few that just cannot master it all in that length of time? . . . Are the teachers afraid to tell them that they need more lessons or to review what they have learned? They join various clubs and just louse up the other dancers . . .

I really feel sorry for them when I see them on the floor and everyone trying to avoid them. After being avoided a few times they

are bound to feel hurt and may quit and be lost to the square dancing fraternity.

I believe this condition can be placed entirely on the shoulders of the teachers. This is especially bad when there is a couple involved and one masters the calls and the other has been rather slow in learning. I believe both should be told they require more lessons . . . Can the teachers do something to alleviate this condition?

Lester Eisele
Fort Myers, Fla.

Undoubtedly your problem is shared by others in the square dancing world. Perhaps we'll have an opportunity to bring this out into the open in a coming issue of the magazine and see what ideas spring up.—Editor.

Dear Editor:

I know you don't have a column of "Life's Like That" or, "Out of the Mouths of Babes," but I thought this just might fit in somewhere. This actually happened at our dance. The girl was one of our beginners, the guest caller Stu Robertson and, so help me, I'm innocent!

It was the evening of the Big Dance when the new graduates were enjoying their first "name caller." During a break between tips the

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SEE ILLUSTRATED ITEMS ON PREVIOUS PAGE

guest caller was asking one of the new girl grads about various basics. "Do you know 'Grand Prowl'?" he asked. "Oh, yes," she replied shyly, "That's where we all put on our nighties and go to the caller's house!"

Ernie and Lucille Dempster
Trenton, Ont., Canada

Dear Editor:

This is to let you know that we have received the premiums earned on the Sets in Order Premium Plan, namely a 10-cup Percolator, a Bread Box and Cannister Set, from the West Bend factory and we are very pleased with them. They make a lovely addition to my kitchen.

Mrs. Vic Buckley
Saskatoon, Sask., Canada

Dear Editor:

You can't very well publish this with our name but I want to say we are just as sorry as you that we aren't renewing our subscription. You see, we aren't dancing any more and it gives us a pang when the magazine comes and we realize all the fun we're missing.

When we went back to the club we had joined here after we had our baby, they said

they were too far ahead of us and we would have to take advanced lessons to dance with them any more. We couldn't very well ask any other club if we could belong so we danced with a city-sponsored group for a while and then they disbanded.

We hope to take it up again some day when we move to an area where they dance "just for fun." We have our records and our magazines and we wish you the best of luck in keeping square dancing going.

Name Withheld

Dear Editor:

We dancers in Richmond feel that Sets in Order is a must. We couldn't get along without it.

Would it be possible to print the Experimental Lab and Style Series on separate sheets punched to fit a loose leaf binder? We would like to keep them together for ready reference and we refuse to mutilate a copy of Sets in Order . . .

Lew Wright
Richmond, Va.

Your suggestion is a great one; our only problem is the mechanics. At one time we thought we might print the Style Series on the same sheet, the

LATEST RELEASES on these OUTSTANDING LABELS

1662-IS IT TRUE WHAT THEY SAY ABOUT DIXIE

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1665—HAPPY FEELING and JUST FOR TWO

Round Dances

1038—MUSKRAT RAMBLE

Caller: Johnny Creel
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1667—JESSIE POLKA

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1668—HAWAIIAN SQUARE

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1672—BRIGHT AND SHINY

Caller: Marshall Flippo
Flip Instrumental

1673—A FOOLER A FAKER

Caller: Bob Fisk
Flip Instrumental

1670—TEN PRETTY GIRLS

and LANNING'S MIXER
Round Dances

1671—I'M FOREVER BLOWING

BUBBLES and
ALL BY MYSELF
Round Dances

1674—TEXAS TORNADO

Caller: Al Brownlee
Flip Instrumental

1675—I'M ALONE BECAUSE I LOVE YOU

Caller: Andy Andrus
Flip Instrumental

KEENO

2250—THE OLD LAMPLIGHTER

Caller: Harold Bausch
Flip Instrumental

LORE

1040—HEY, LOOK ME OVER

Caller: Toby Dove

Flip Instrumental

1041—WALTZING MATILDA

Caller: Garry Cohn

Flip Instrumental

1042—BATTLE CRY OF FREEDOM

Caller: Bob Augustin
Flip Instrumental

Flip Instrumental

1043—ONE HAS YOUR HEART

Caller: Bob Augustin
Flip Instrumental

Flip Instrumental

BOGAN

1153—LITTLE BAND OF GOLD

Caller: Cecil Dunman
Flip Instrumental

1154—SMOKE ON THE WATER

Caller: Lee Sturgis
Flip Instrumental

1044—I CAN'T BEGIN TO TELL YOU

Caller: Bob Augustin
Flip Instrumental

1045—SHANTY IN OLD SHANTY TOWN

Caller: Johnny Creel
Flip Instrumental

1155—SWING FOR ME

Caller: Bob Radford
Flip Instrumental

two pages backed up against each other. However, from past experience we know folks are not too happy about tearing their magazine apart. We have hoped the time will come when we can do some reprints at a fair price and we're still working on it.—Editor.

Dear Editor:

... I would like to thank you and your entire staff for all the help and wonderful information you make available to us thru the medium of your magazine. Your Record Reviews and Experimental Lab are two of the features I look forward to each month. Of course, your Walk-Thru with its multitudes of ideas is also one of our favorites . . .

Fred and Vivian Windyaston
Fullerton, Calif.

Dear Editor:

Every Round Dance instructor dreads the occasion when in demonstrating a new dance, which he might have just learned in a crash program the previous evening, he blacks out completely as to the next sequence and in a hoarse and desperate voice whispers entreatingly to his partner, "What comes next?" The granddaddy of all such occasions occurred to me not long ago, but it was really no help

when in reply to my frantic inquiry my partner Peg smiled serenely and confidently and reassuringly whispered, "Part B!"

Gerry Mace
Ottawa, Ont., Canada

Dear Editor:

Have been handing out for free the issues of S.I.O. you sent me for the postage only. Your April 1963 issue is a dandy and I have made three sales on the subscription Premium Plan on the strength of starting their subscriptions with the April issue . . .

Stan Dedo
Buffalo, N.Y.

GEMS FROM OTHER PUBLICATIONS

*Alice Mooney in Vancouver Island
Assn. Cross Trail News*

"...To return to the question: 'Are you a good visitor? When you do visit, do you carry provincial attitudes with you? Are you there to enjoy their ways and maybe learn something that will improve you and your club? Or are you there to point out how you do in your own club? I think we all do this. I have met all kinds of off-island visitors. With some I have spent a wonderful evening discussing mutual interests,

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with others a very boring one, devoted exclusively to the affairs of their own little club and their own little caller...

"Let us be good visitors, by giving as well as receiving. Let us not be hard to get when the host and hostess are trying to draw us in, but on the other hand let us not take over..."

Charlie Baldwin in New England Caller

...Traveling over the New England area this fall and winter we have been greatly impressed by some of the new young callers we had the privilege of meeting. They are taking

their avocation seriously, trying to do a good job. In some cases, they are making sacrifices to get programs started. They are long on enthusiasm and inherent talent; short on experience, which will come in time. Some of the old timers are suspicious of the younger element which is gradually moving into the program. They predict all kinds of disasters. They are worrying needlessly. I can remember over 20 years ago when we were told by the old timers of that day that young callers were ruining the program. Well, the program has continued to

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Music by Jack Barbour & His Rhythm Rustlers

Both of these dances received enthusiastic acclaim at the
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If you missed Mexican Polka, TA 501, better look again . . . it's a classic.

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grow. Another generation of callers has come along and it just seems to me they are deserving of our confidence and help. 'May their tribe increase' . . .

*Anne Carpenter in the Dancer News,
Highland, Calif.*

"Who runs your club—the officers, the caller, some other clique—or no one?

"If the latter is true it will not be long until the name of your club will be listed in our obituaries.

"It's true that square dancers do not want a

political machine to run their clubs; but we all know that a certain amount of organization is necessary to make the wheels go 'round.

"The square dance clubs who have weathered the years and are still dancing with the same old bunch and still tolerate the same old caller are those who have the best organization.

"Not bossy leadership—but organization.

"It may be someone in the club who can hardly tell his left foot from his right, but he can tell time, keep dates straight, keep books, talk people into working on committees and

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spend many hours before and after a dance in doing all the doing that needs to be done just to open the doors to the hall for one night's dancing.

"If no one in the club wants the job sometimes the caller will take over just to keep the club dancing. Often someone who has served long and frequently will step in and pinch-hit.

"Or you might offer to help out yourself, just this once."

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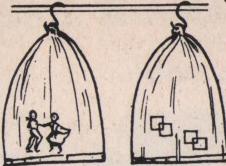
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nounces plans for a convoy of square dance trailers to attend the National Square Dance Convention when it is held in Long Beach, California, in 1964. In order to make plans for this large convoy and secure the best route, meeting the most people along the way, arranging for overnight hosting and the myriad of other details connected with such an undertaking, a 1963 Scouting Party will make an advance trip, leaving Denver July 6 with arrival in Long Beach on July 11 or 12.

The party will consist of about 5 to 7 units



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including Wagonmasters Jack Halfacre and Leroy Frank. As the final route will be contingent upon the facts obtained from this scouting trip, those in charge would welcome information from clubs and areas, such as: would your city and/or square dance clubs desire to host the group overnight, arranging dance, dinner, etc.; joint publicity of convoy with local merchants; availability of overnight parking for 14-16 foot trailers, etc. The several routes under consideration include: Denver-Albuquerque-Flagstaff-Blythe-Long Beach or Denver-

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SUMMER DANCING—1963

Lots of areas close up their regular dancing for summer but continue in some fashion. Traveling dancers often ask, "Where can I dance as I go?" and here are a few ideas, collected from here and there. In 1964, look for a more complete list of warm-weather dances



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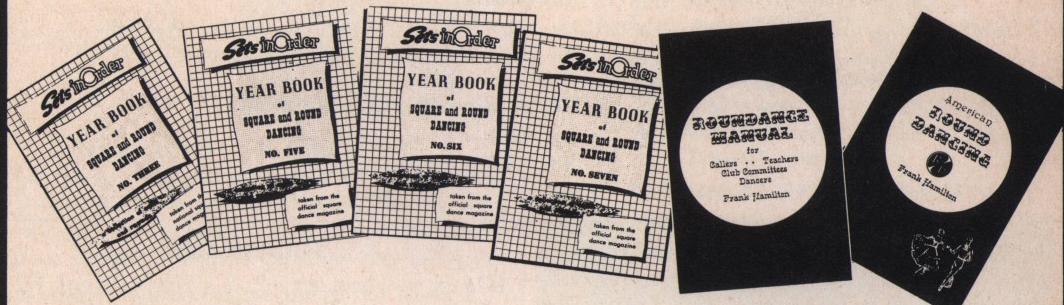
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Games and decorations, stunts and gimmicks, used in connection with the square dance program. The intention of this Party Planner is to offer some insight into the possibilities and responsibilities involved in planning square dance parties, to serve as a springboard for the thinking of square dancers in order to encourage them in the further development of themes and entertainment.

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— Summer Square Dancing at Northwestern Pavilion in Des Plaines every Wednesday.

Nebraska — Dancing every Saturday night at Miller Park in Omaha.

Virginia — Dancing at the Vienna Fire House, 2nd & 4th Wednesdays.

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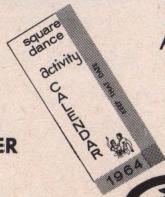
—Harriet Hartinger, Seattle, Wash.

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The
**CALLER
 OF THE
 MONTH**



Photo by Foster

Elmer Alford — The Dalles, Ore.

ELMER ALFORD and his wife Pauline had their first taste of square dancing about nine years ago and it wasn't long after that before Elmer started his own term at the mike. In 1957 he enrolled as a charter member in Mel Stricklett's callers' class which turned eventually into the extremely active Northwest Callers' Association.

An unusual facet of Elmer's calling renown is that he is credited with having saved square dancing in The Dalles, his home town. In that city of 14,000 people there was just one club with two squares dancing and it was about to fold up when Elmer took it over. In less than one year he had twelve squares dancing in that club. He turned the club over to another good caller, started a new club which now has fourteen squares and also started a new beginners' class.

Elmer is one of those callers who leans very amiably towards round dancing. As a matter of fact he and Pauline have written a round dance, Fraulein, for the Blue Star label, which has been picked up as round dance of the month in several areas across the country. The Alfords are already in process of constructing more round dances.

In addition to his square dance clubs and

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beginner classes, Elmer has a round dance class, as well.

By day he is a barber with his own shop so that occasionally he can give himself time off to travel in the interests of dancing. For three years he took part in the Penticton, B.C. square dance festival in Canada and has guest called at many area festivals and special functions.

The Alford's have three lively boys to keep them busy and two of them also call, so this is a real square dancing family.

-R. B. Graeme

ADD SQUARE DANCE WEEKENDS

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Oct. 18-20—Berkshire Weekend, Jug End Barn, Mass.
Nov. 28-Dec. 1—Thanksgiving Weekend, Atlantic City, N.J.

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OBJECT OF MY AFFECTION
by Frannie Heintz, Monson, Mass.



No. 6008 Flip Instrumental
C'EST MAGNIFIQUE
by Jerry Firenzi, San Jose, Calif.

No. 6010 Flip Instrumental
THIS CAN'T BE LOVE
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RICK'S RAMBLE & JERRY'S HOEDOWN
by Westernaires Band

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GOLDEN SQUARE RECORD SERVICE

1956 SOLANO WAY, CONCORD, CALIF.



Photo by Zimmerman Studio

Frank and Phyllis Lehnert — Toledo, Ohio

ALTHO' THEY HAVE BEEN involved in the square and round dancing activity for only a short space of time, the Lehnerts — Frank and Phyl — have made their mark with talent, diligence and enthusiasm.

It was about 5 years ago that the Lehnerts came into square dancing — and at first blush, round dancing did not attract Frank at all. He credits the teaching of Florence Camp and Dorothy Baden with instilling in him an appreciation of the rounds.

He and Phyl have been teaching rounds for three years. They have two local round dance clubs and have taught at festivals and conventions in Ohio, Michigan and North Carolina. They have worked on the round dance program at the last three National Conventions, including the one in St. Paul.

The Lehnerts have written five round dances, among them King of the Mountain, Rebel Rock and I'd Like to Be. Along with Jim and Lois Coy, they teach Round-A-Basic classes which are most unusual in that only basic steps are taught and practiced in short exercises. These classes run for 10 weeks and almost never have drop-outs despite the fact that most classes are held during the sultry Ohio summer.

Currently Phyl and Frank are presidents of



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PHOENIX 14, ARIZONA

the Toledo Area Callers' Assn. and, with the Coys, are round dance chairmen and editors of Promenade Magazine, the association publication.

They feel that the most important component of round dancing is "having fun." One of their clubs is titled Happy Pairs and they work at keeping that name appropriate. They stretch the "level" of dancing only as far as fun can reach. They also feel that round dancers should have basic instructions, as square dancers do. Rounds and squares are definitely a combina-

tion, in their opinion, and should be programmed together when possible.

WINNERS ON THE PREMIUM PLAN

Winners are coming in all the time on the Sets in Order Premium Plan for selling subscriptions, with about 300 square dancers actively engaged in this pursuit. The latest winners and their Premiums, are the following: Gwen Dickinson, Rocking Squares, Lompoc, Calif. — jewelry, salad bowl, range set; Lorraine Hurtado, South Gate, Calif. — stainless steel pitchers; Clara Mayo, South Acton, Mass.



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SQUARE GEM

Here's a tip to folks who might be planning to square dance on top of a moving vehicle, such as a square dance float in a parade, etc. Use a tape recorder for the music. Then there is no worry about bouncing needles. I tried it, powered with a small light plant, called six dances during the course of the parade and had real good luck. —Walt Scott, Powell, Wyo.

A crisp, new one dollar bill goes to Walt for his Square Gem. We'd welcome more Gems.

Free Offer to SIO Readers

How would you like a color slide of the square dance recruiting poster shown here? Herb Lanks of Jenkintown, Pennsylvania, an enthusiastic square dancer, developed the poster, then made a 35mm slide from it. He discovered that, interspersed with his other color slides, it proved to be a good recruiting



item for square dancing. Now he would like to give one free of charge to every person who writes to him directly at 320 Greenwood Avenue, Jenkintown, Pennsylvania. We warned him that he might be snowed under but he says he's quite ready to take care of the crowd — no strings attached. Much thanks to you, Herb. All of these ideas help a lot.

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58 Advance Road, Toronto

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34 Norman Crescent, Saskatoon, Sask.

THE CORRAL SHOP
859 Howe St., Vancouver 1, B.C.

Additional Dealers on Next Page

(On the Record, continued from page 7)

but basically it is easy to call. Dance patterns are conventional.
Rating ★+

IT'S A SIN — MacGregor 981

Key: B flat **Tempo:** 130 **Range:** High HD
Caller: Bill Ball **Low LB**

Music: Standard 2/4 — Piano, Guitar, Bass Guitar, Accordion, Drums

Synopsis: (Break) Circle — whirlaway — circle — four ladies chain — whirlaway — weave — swing — promenade. (Figure) Walk around corner — box the gnat — pull by, allemande — do sa do — circle — walk around corner — see saw — corner swing — promenade.

Comment: Tune is quite repetitive but music is exceptionally well played. Dance is easy to call and figures are not difficult. Rating ★+

BLUE SIOUX CITY FIVE — Blue Star 1661 *

Key: G **Tempo:** 128 **Range:** High HC
Caller: Marshall Flippo **Low LC**

Music: Standard 2/4 — Saxophone, Violin, Bass, Piano, Drums, Guitar

Synopsis: Complete call printed in Workshop

Comment: Tune is smooth flowing and played with good rhythm. The routine is easy to call, easy to dance and exceptionally well metered. Rating ★★★

GOOD OLD DAYS — Windsor 4820 *

Key: C **Tempo:** 126 **Range:** High HD
Caller: Bruce Johnson **Low LA**

Music: Standard 2/4 — Piano, Saxophone, Drums, Bass, Guitar

Synopsis: Complete call printed in Workshop

Comment: A top quality recording, a good tune and a well metered and interesting call. Tune has fairly wide range but highest note is very brief. Rating ★★★★

GOOD TIMES — Bel-Mar 5021 *

Key: F **Tempo:** 132 **Range:** High HC
Caller: Bob Graham **Low LC**

Music: Western 2/4 — Violin, Accordion, Guitar, Bass

Synopsis: Complete call printed in Workshop

Comment: A fast moving and wordy call. Music has good steady rhythm. Dance is very close

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timed but good dancers can handle it easily.
Rating ★★

HAWAIIAN SQUARE — Blue Star 1668

Key: E flat Tempo: 126 Range: High HC

Caller: Vaughn Parrish Low LA

Music: Western 2/4 — Guitar, Drums, Piano,

Saxophone, Bass, Violin

Synopsis: (Break) Head ladies chain — sides right and left thru — four ladies chain — heads right and left thru — side ladies chain — heads do sa do — cross trail — behind the sides star thru — double pass thru — Frontier whirl — centers pass thru — allemande — swing. (Figure) Four ladies chain — heads right and circle to a line — star thru — dive thru — pass thru — star thru — cross trail — corner swing — allemande — promenade — swing.

Comment: Music is typical of this label. Dance patterns are conventional. Timing is rushed in spots and meter needs some adjustment.

Rating ☆

FLYIN' SOUTH — MacGregor 980

Key: E flat Tempo: 128 Range: High HC

Caller: Chuck Raley Low LC

Music: Standard 2/4 — Piano, Guitar, Accordion, Drum, Bass Guitar

Synopsis: (Break) Circle — four ladies chain — chain back — circle — allemande — swing — promenade. (Figure) Heads lead right, circle to a line — up and back — pass thru — wheel and deal — double pass thru — centers in, cast off ¾ — up and back — star thru — pass thru — swing — promenade.

Comment: Music is well played but tune is weak. Dance patterns are interesting and timing is good.

Rating ☆+

BATTLE CRY OF FREEDOM — Lore 1042

Key: F Tempo: 125 Range: High HD

Caller: Bob Augustin Low LA

Music: Western March — Violin, Guitar, Clarinet, Bass, Banjo, Drums

Synopsis: (Break) Circle — allemande — do sa do — gents star left — do sa do — promenade. (Figure) Heads right and left thru — star thru — pass thru — split two — line up four — up and back — box the gnat — right and left thru — square thru ¾ — Frontier whirl — swing — promenade.

Comment: A novelty number with interesting drum and musical effects. Dancers will enjoy this as a fun routine.

Rating ★★

YOU'RE NOBODY UNTIL SOMEBODY LOVES YOU — Blue Star 1664

Key: F Tempo: 120 Range: High HD

Caller: Sal Fanara Low LD

Music: Western 2/4 — Saxophone, Violin, Guitar, Piano, Drums, Bass

Synopsis: (Break) Allemande — do sa do — gents star left ¾ — corner star promenade — inside out, outside in — promenade — gents backtrack — same girl allemande — partner swing — promenade. (Figure) Heads up and back — square thru — split sides, line up four — up and back — box the gnat — right and left thru

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Additional Dealers on Next Page

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LIGHT'S FOR MUSIC
521 Main St., Springfield

Additional Dealers on Next Page

— girls star right — same man allemande —
pass your own — swing next — promenade.

Comment: Standard music, smooth flowing and
conventional patterns make this a pleasant
dance to call. Those who like them smooth and
subtle will enjoy this one. Rating ★★

RIGHT UP TOWN — Bogan 1150

Key: G **Tempo:** 129 **Range:** High HC
Caller: Allie Morvent **Low LC**

Music: Western 2/4 — Violin, Clarinet, Piano,
Drums, Bass, Guitar

Synopsis: (Break) Walk around corner — partner
swing — circle — allemande — weave — swing —
men star left — do sa do — promenade —
swing. (Figure) Heads lead right, circle to a line —
up and back — star thru — right and left thru —
square thru — on to next — right and left thru —
star thru — pass thru — corner swing —
promenade — swing.

Comment: Standard music, standard patterns. Tim-
ing and meter are quite acceptable but caller
will have to give it that spark to put it over.

Rating ★+

NEW BILL BAILEY — MacGregor 982

Key: E flat **Tempo:** 130 **Range:** High HD
Caller: Don Stewart **Low LB**

Music: Standard 2/4 — Piano, Accordion, Banjo,
Drums, Bass

Synopsis: (Break) Heads up and back — square
thru — right and left thru — dive thru — do sa
do — square thru ¾ — allemande — grand
right and left — promenade — swing. (Figure)
Heads lead right, circle to a line — up and back —
square thru — do sa do corner — partner
right — allemande — pass one — swing next —
promenade — swing.

Comment: Dance patterns are timed just close
enough to make them interesting. Music is well
played. With many records out to this tune a
caller has a wide choice.

Rating ★★

BILL BAILEY — Blue Star 1669

Key: B flat **Tempo:** 126 **Range:** High HB
Caller: Andy Andrus **Low LC**

Music: Standard 2/4 — Clarinet, Saxophone, Or-
gan, Drums, Bass, Piano, Vibes

Synopsis: (Break) Corner do sa do — partner
swing — promenade — heads wheel — right

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Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-June.

SINGING CALLS

Beverly Hillbillies	Jewel 106
Dry Bones	Windsor 4819
Little Brown Gal	Old Timer 8189
Dancin' Thru The Clover	Balance 111
James	Blue Star 1655

ROUND DANCES

Fraulein	Blue Star 1645
Lucky	Belco 204
St. Louis Blues	Grenn 14044
Hi Lili, Hi Lo	Sets in Order 3139
Dancing Shadows	Windsor 4682

and left thru — pass thru — on to next — pass thru — cross trail — allemande — swing — promenade. (Figure) Head ladies chain right — new head ladies chain — heads up and back — half square thru — right and left thru — star thru — square thru — corner swing — promenade.

Comment: Standard patterns and good music. Played in a slightly lower key than most other recordings of this tune which should help to sell this one.

Rating ★★

ONE HAS YOUR HEART — Lore 1043

Key: G **Tempo:** 126 **Range:** High HC
Caller: Bob Augustin **Low LC**
Music: Western 2/4 — Violin, Piano, Drums, Gui-
tar, Clarinet, Bass

Synopsis: (Break) Circle — allemande — do sa do

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ON THE



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Mack McCoslin

112 "POLLY WOLLY DOODLE"— Wes Dyer

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104 "CHEWING GUM"— Allie Morvent

105 "LIZA JANE"— Allie Morvent

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★ WISCONSIN

- MIDWEST RADIO COMPANY
3414 W. North Ave., Milwaukee

★ D.C., WASH.

- COUNTS WESTERN STORE
4903 Wisconsin Ave., Washington 16

Additional Dealers on Previous Pages

— men star left — star promenade — men back out, full turn — ladies chain — chain back — promenade. (Figure) Heads right and left thru — Dixie style to an ocean wave — pass thru — circle four — heads break to a line — up and back — right and left thru — cross trail — corner swing — promenade.

Comment: Tune lacks interest but music is acceptable. Dance patterns are conventional and smooth so many callers will find a place for this one.
Rating ★★

GONNA TAKE MY GIRLIE TO THE SQUARE DANCE — MacGregor 983

Key: B flat **Tempo:** 129 **Range:** High HB
Caller: Bob Van Antwerp

Low LC

Music: Standard 2/4 — Piano, Accordion, Drums, Bass, Banjo

Synopsis: Complete call printed in Workshop

Comment: An excellent square dance tune and music is well done. Dance patterns are fun to do and keep dancers on the move.
Rating ★★★

HAVE I TOLD YOU LATELY — Top 25060

Key: C **Tempo:** 131 **Range:** High HC
Caller: Dick Leger

Low LC

Music: Standard 2/4 — Guitar, Clarinet, Banjo, Accordion

Synopsis: (Break) Allemande — weave — box the gnat — wrong way grand — partner right — allemande — partner swing — promenade. (Figure) Head ladies chain — heads up and back — pass thru — round one — right hand star — allemande — do sa do — corner swing — allemande — promenade.

Comment: Music is well played but is not up to the usual high standards found on this label. Dance patterns are conventional. Timing is good and the lyrics are easy to sing.
Rating ★+

JESSIE POLKA — Blue Star 1667

Key: G **Tempo:** 126 **Range:** High HB
Caller: Vaughn Parrish

Low LG

Music: Western 2/4 — Piano, Violin, Guitar, Bass, Clarinet

Synopsis: (Break) Sides arch — heads go right, dip and dive round the square — allemande — arm around partner — Jessie polka — girls roll

back — Jessie polka — girls roll back — swing her — promenade.

Comment: This is a re-do of a dance popular about ten years ago. It is fun to do if the dancers know (or you take the time to teach them) the Jessie polka step. Dance is not directional so must be taught. Music is below the usual standards of this label. Rating ★+

BLAME IT ON THE BOSSA NOVA — Jewell 110

Key: C **Tempo:** 120 **Range:** High HC
Caller: Louis Calhoun

Low LC

Music: Bossa Nova — Piano, Guitar, Rhythm Gui-

tar, Rhythm devices

Synopsis: (Break) Allemande — do sa do — gents star left — star promenade — gents back out, full turn — ladies chain — roll away — circle — roll away — swing — promenade. (Figure) Heads promenade half — lead right, circle to a line — pass thru — cast off 3/4 — pass thru — bend the line — up and back — right and left thru — star thru — square thru 3/4 — corner swing — promenade.

Comment: Tune is repetitive and music is slow. Intended as a rhythm novelty number, it could go over if speed were increased and caller is a good showman.
Rating ★

ROCKY MOUNTAIN FLING — Wagon Wheel 101

Key: A **Tempo:** 134 **Range:** High HC
Caller: Don Franklin

Low LE

Music: Western 2/4 — Violin, Guitar, Drums, Piano, Rhythm Guitar

Synopsis: (Figure) Allemande — forward two for star star — shoot star, full around — corner all eight chain — roll promenade — heads wheel — right and left thru — cross trail — allemande — double grand right and left.

Comment: A novelty number for those who can yodel. If you can't, some interesting and comic patter is provided during the double grand right and left. Music is very repetitive.
Rating ★

ROUND DANCES

THAT HAPPY FEELING — Blue Star 1665

Music: (Shannonaires) Piano, Drums, Vibes, Guitar, Bass

Choreographers: Charlie and Gertrude Tennent

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S-117

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S-118

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HARRIS STOCKARD

Flip Instrumental

Comment: Music is well played. The routine is one that is quite popular with round dancers.

JUST FOR TWO — Flip side to above

Music: (Shannonaire) Saxophone, Guitar, Organ, Drums, Vibes, Piano, Clarinet

Choreographers: Phyllis and Jerry Wareham

Comment: Tune is "If You Were the Only Girl."

Music is well played in slow waltz tempo. Steps are conventional and include a "Tamara." Routine is 40 measures long with several short sections repeated.

NORMA'S WALTZ — Grend 14053

Music: (Al Russ) Saxophones, Piano, Drums, Bass, Guitar, Trumpet, Trombone

Choreographers: Wayne and Norma Wylie

Comment: A smooth flowing waltz with good music. Routine is fun to do but requires a little work to learn. Tune is "All Over the World."

EVENING STAR — Flip side to above

Music: (Al Russ) Saxophones, Trumpet, Guitar, Piano, Drums, Bass

Choreographers: Irene and Bill Hart

Comment: A good waltz routine to excellent music. This requires that extra effort to learn and remember but should prove interesting.

WILDFLOWER — Grend 14052

Music: (Al Russ) Piano, Drums, Clarinet, Guitar, Bass

Choreographers: Jim and Lois Coy

Comment: A rhythm two-step with several parts

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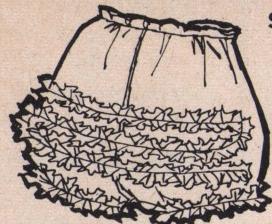
VERNIE'S DRESS SHOP
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Sets in Order magazines may be purchased at these stores.



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repeated. Dance includes both fast and slow rhythmic action.

BORN TO DANCE — Flip side to above
Music: (Al Russ) Piano, Clarinets, Saxophones, Bass, Drums, Guitar, Trumpet

Choreographers: Bill and Marie Brown

Comment: A slow 32 measure two-step with slight "Latin" feel. First eight measures are repeated. Steps are conventional and include a "Tamara" routine.

OH YOU BEAUTIFUL DOLL — Sets in Order 3141
Music: (The Hi-Steppers) Trumpet, Piano, Piccolo, Drums, Bass, Guitar

Choreographers: Lorraine and Bill Hurtado

Comment: Lively music and an exceptionally easy

two-step routine. Dance is only 24 measures long with first eight measures repeated.

STAR BRIGHT — Flip side to above

Music: (The Hi-Steppers) Trumpets, Horns, Saxophone, Flutes, Piano, Drums, Guitar, Bass

Choreographers: Harry Howe and Lee Rimes

Comment: A full band arrangement of a new waltz tune. The routine is fast moving and should prove interesting to experienced round dancers.

SUMMERTIME WALTZ — Top 26003

Music: (Russal's Men) Banjo, Guitar, Piano Drums, Bass, Trumpet, Trombone

Choreographers: Phyl and Frank Lehnert

Comment: Interesting and well played music to

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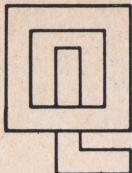
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the tune "Please Pass the Biscuits." Dance routine has no difficult steps but has only one four measure repeat and these do not follow in sequence. Dancers should enjoy doing it.

DIXIE GRAND — Flip side to above

Music: (Russel's Men) Piano, Bass Guitar, Guitar, Drums, Trumpet, Trombone

Choreographers: Palmer and Grace Boeger

Comment: A well played and interestingly arranged version of "Dixie." Dance is a fun routine that is not difficult.

SILVER MOON — Windsor 4688

Music: (Pete Lofthouse) Clarinet, Piano, Guitar,

Tuba Bass, Drums, Trumpet, Saxophones, Trombone

Choreographers: Van and Audrey Van Sickle

Comment: An exceptionally well played and interesting musical arrangement. Dance patterns are interesting and good round dancers will enjoy it.

ROMANCE — Flip side to above

Music: (Pete Lofthouse) Piano, Guitars, Trombone, Drums, Bass, Organ

Choreographers: Chuck and Ilah Richter

Comment: A slow, rhythm two-step that is easy to do. Music is a modified version of "Summer Romance" used recently on this same label as a square dance.

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For Details Write — The Wanderer, Jekyll Island, Georgia

HOEDOWNS

SOURWOOD MOUNTAIN — Jewel 111

Key: A Tempo: 132

Music: (George McHan) Piano, Banjo, Bass, Gui-
tar, Drums

JOHN HENRY — Flip side to above

Key: G Tempo: 132

Music: (George McHan) Piano, Banjo, Bass, Gui-
tar, Drums

Comment: Busy hoedowns. Both are well played
and have a "modern" sound. Rhythm of Sour-
wood Mountain is stronger. Rating ☆☆

BLUE BONNET — Blue Star 1666

Key: A Tempo: 132

Music: (Shannonaires) Piano, Drums, Banjo, Gui-
tar, Saxophone, Bass

WHIRLWIND — Flip side to above

Key: G Tempo: 132

Music: (Shannonaires) Piano, Drums, Banjo, Gui-
tar, Saxophone, Bass

Comment: Intended as hoedowns and possibly
could be used as such. Actually they are two
previous singing calls on this label "without
lead." ("James" and "Swing That Maid").

Rating ☆

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ACEY DUCEY

By Larry Dee, Rosemont, Pa.

From two lines of four, across the set from each other and in similar Ocean Wave lines, those on the end of each line and facing out will move forward in a 180° arc to the other end of the same line. Simultaneously, those on the end of the line and facing across will move directly across the set and into the other line. Those in the center of each line will, at the same time, turn forward, with their arms joined, half way around, to form new Ocean Waves.

In our demonstration square the dancers are in Ocean Wave lines as though they had followed the call, *Heads square thru — with your corner Do Sa Do, All the way around to an Ocean Wave — Balance forward and back* (1). They're now in a position to do Acey Ducey. The four dancers on the end of each of the two lines will move forward (2). Note that the two men in white shirts walk directly across from one line to the other. The two who were at the ends of the lines and facing out are moving clockwise, while the two ladies in the center retain their left hand holds and, moving forward, turn half way (3). Finally the Ocean Waves are formed again (4), all the end dancers having moved $\frac{1}{4}$ clockwise around the square while those in the center of each line have just exchanged positions. The name, Acey Ducey, we understand, comes from the fact that as the ends move forward their positions will have changed by one place — hence the Ace. As the center couples move around this constitutes the second change — hence the Duce. End result — Acey Ducey.

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